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The Analysis of a Bay

Nathaniel Stein
Syracuse University

Cooren Schilling
Syracuse University

Marcell Graeff
Syracuse University

Desmond Ngai
Syracuse University

Michael Winnick
Syracuse University

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Authors/Contributors

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SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

PROBLEM 2 : THE ANALYSIS OF A BAY

Issued: Fri., Jan. 20, 1995

Due: Fri., Feb. 3, 1995

This problem, *The Analysis of a Bay*, is a preparatory exercise directly related to the major architectural design project for this semester, and its particular focus on design development. The following statement by Professor Val Wicks (*The Cornell Journal of Architecture* 3) clearly outlines the rationale and pedagogical objectives for such an exercise:

ANALYSIS OF A BAY

ARC 308 SPRING 1995
PROFESSOR A. McDONALD

PRESENTATION REQUIREMENTS:

1. Drawing of the bay- to include up to half of the adjacent bays so as to indicate mode of concatenation.
2. Relief model of drawing #1- white Strathmore board and paper, maximum depth of 1/2". This is to be an analytical model, not a duplication of the existing state.
3. Plan of an indicative level at the scale of drawing #1.
Section of an indicative location at the scale of drawing #1.
Simplified elevation of the entire vertical surface with the extracted bay indicated.
4. Proportional analysis-each drawing must include a sufficient amount of the base elevation presented at a reduced scale in order to appropriately identify the systems being isolated.
5. Other formal analyses- Local symmetries, real vs. implied structure, real vs. implied layering, identification of figures and motifs, precedents, etc.).

All drawings are to be in ink, using line weight, on mylar.

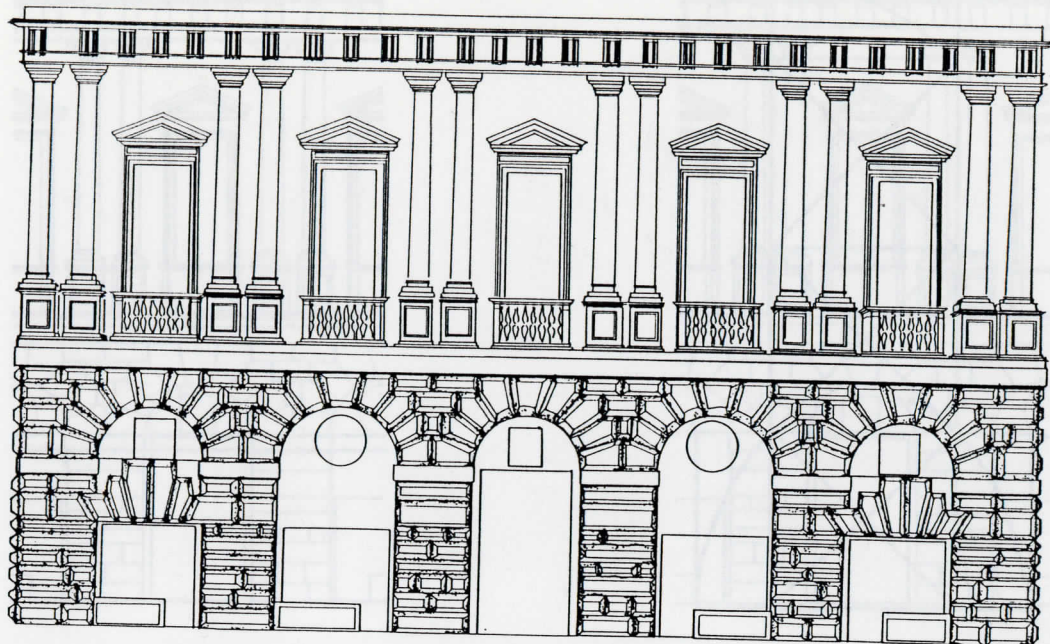
All primary titles are to be 60 pt. (3/16"); secondary titles are to be 20 pt. (3/16").

Brunelleschi;	Casa Caprini (House of Raphael), Rome (Nathaniel Stein)
Brunelleschi;	Lower Courtyard of the Belvedere, Vatican, Rome (Cecilia Schilling)
Michelangelo;	Laurentian Library (vestibule) Florence (Marcel Graeff)
Michelangelo;	Palazzo dei Conservatori, Rome (Diamond Ngai)
Palladio;	Palazzo Porto Feste, Vicenza (Michael Wirvick)
Romano;	Palazzo del Te, Mantua (Katherine Spina)
Romano;	Palazzo Massimo, Rome (Kurt Weierstall)
Sergio the Younger, Michelangelo;	Palazzo Farnese, Rome (Michael O'Shea)
Sarmiento;	Palazzo Mocenigo, Venice (Mark Schirmer)
Vesart;	Uffizi, Florence (ARC 308 SPRING 1995)
Vesart;	Loggia, Arezzo (Gregory Boshart)
Vignola;	Loggia dei Banchi, Bologna (Steven Gribbin)
Kelley;	Library at Exeter, New Hampshire (Alexander Donohue)
Nash;	Park Crescent, London (Dawn Barber)
Leonardo?	Great Court, Palazzo Ducale, Urbino (Claude-Louis Boland)
?	Duomo, 12th C. Lateral Facade (upper stories), Ferrara (Marie Delmas)

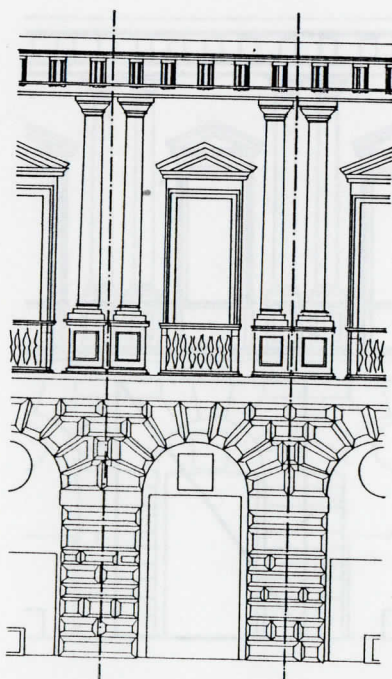
ANALYSIS OF A BAY

ARC 308 SPRING 1995
PROFESSOR A. McDONALD

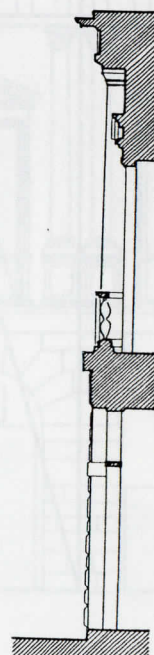
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Bramante;	Lower Courtyard of the Belvedere, Vatican, Rome (Cooren Schilling)
Michelangelo;	Laurentian Library (vestibule) Florence (Marcell Graeff)
Michelangelo;	Palazzo dei Conservatori, Rome (Desmond Ngai)
Palladio;	Palazzo Porto Festa, Vicenza (Michael Winnick)
Romano;	Palazzo del Te, Mantua (Katherine Spina)
Romano;	Palazzo Maccarani, Rome (Kunt Weierstall)
Sangallo the Younger, Michelangelo;	Palazzo Farnese (Court), Rome (Michael O'Shea)
Sanmichelli;	Palazzo Mocenigo, Venice (Mark Schirmer)
Vasari;	Uffizi, Florence (Kristen Schwartz)
Vasari;	Loggia, Arezzo (Gregory Boshart)
Vignola;	Loggia dei Banchi, Bologna (Steven Gribbin)
Kahn;	Library at Exeter, New Hampshire (Alexander Donovan)
Nash;	Park Crescent, London (Dawn Barber)
Laurana?;	Great Court, Palazzo Ducale, Urbino (Claude-Louis Boisniel)
?;	Duomo, 12th C. Lateral Facade (upper stories), Ferrara (Marnie Delussa)



FACADE

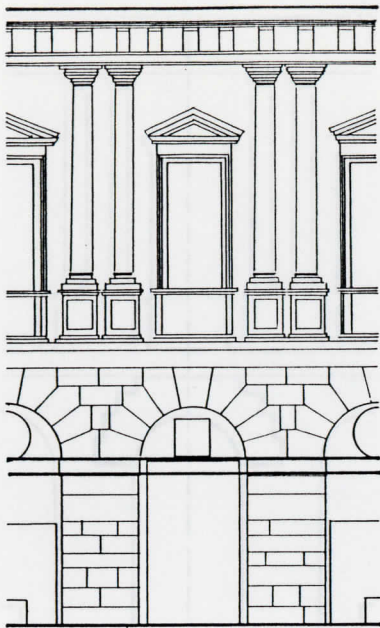


BAY

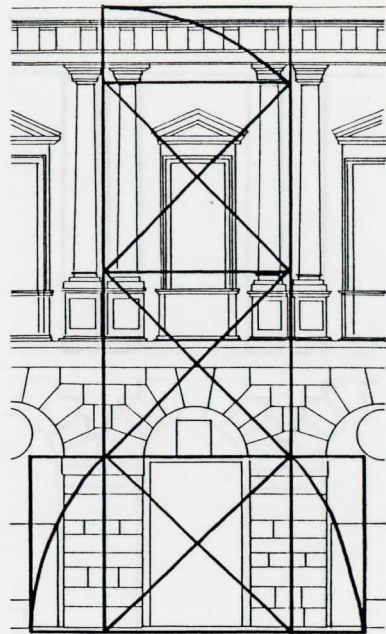


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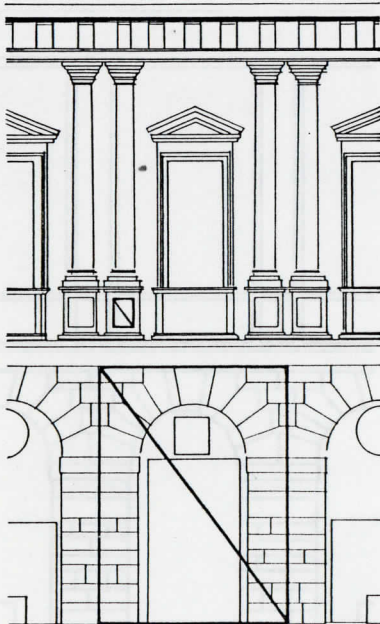
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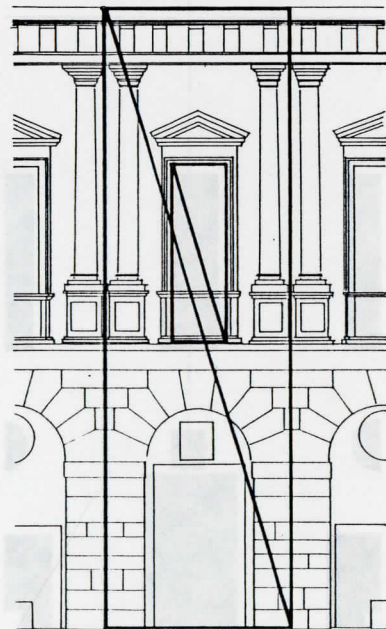
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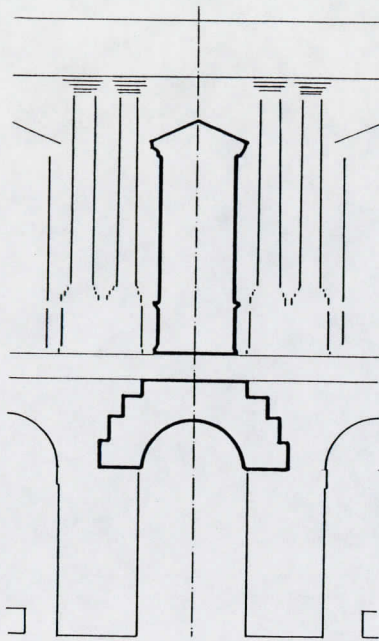
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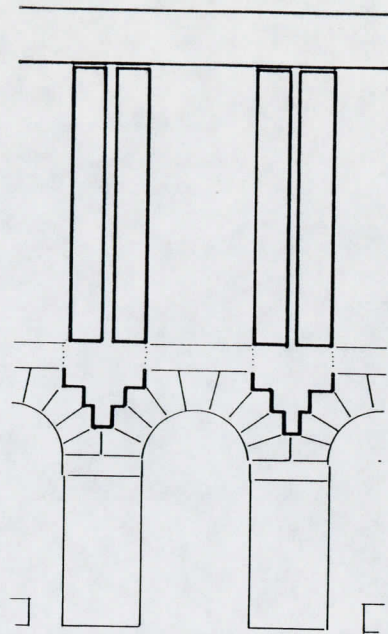
PROPORTIONS



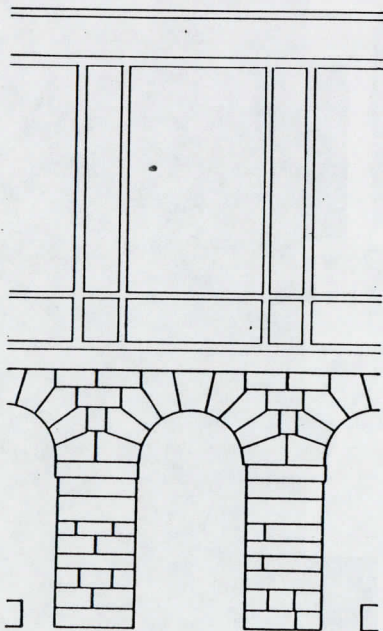
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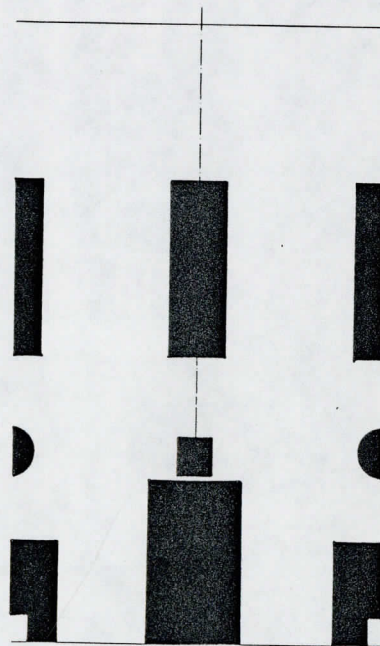
FIGURAL ANALYSIS



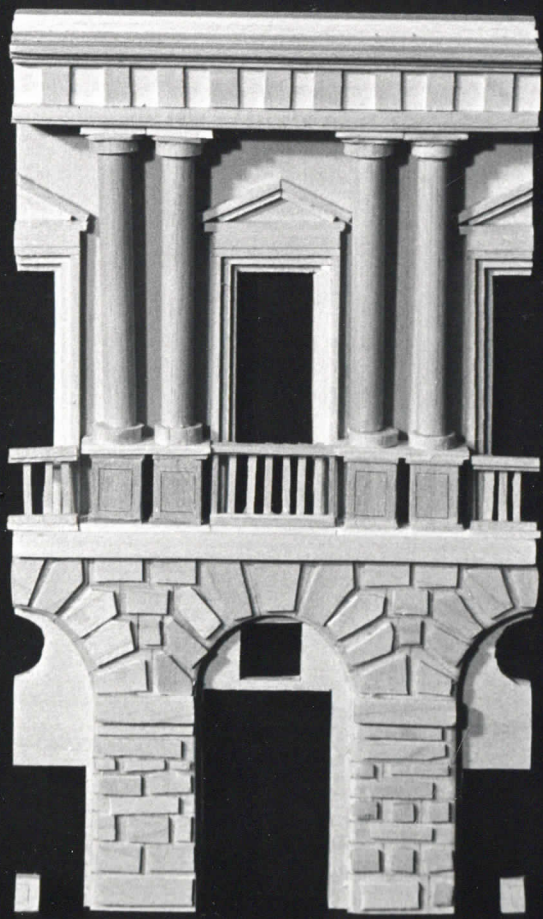
FIGURAL ANALYSIS

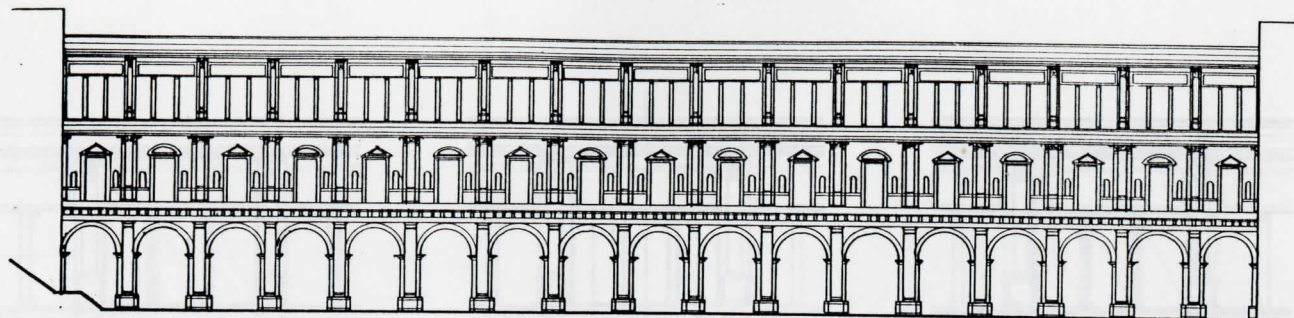


FRAME VS. RUSTICATION

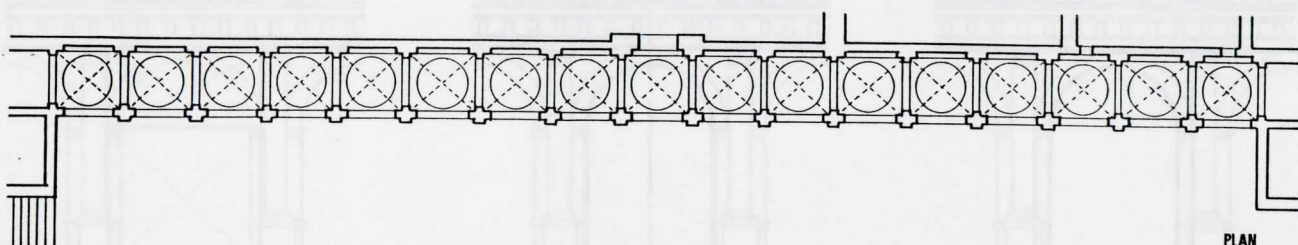


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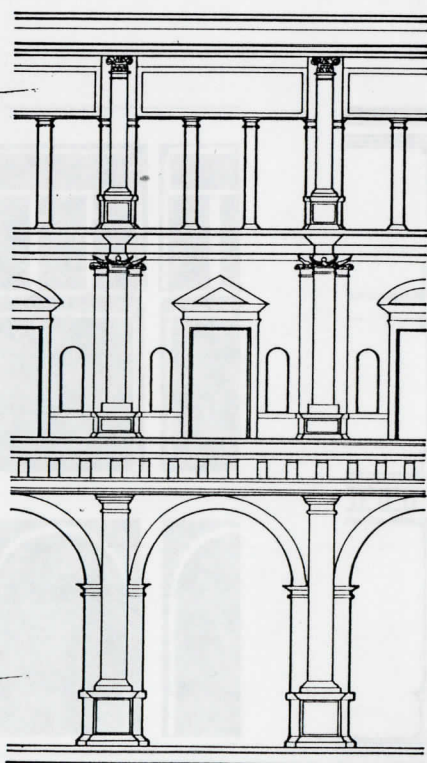




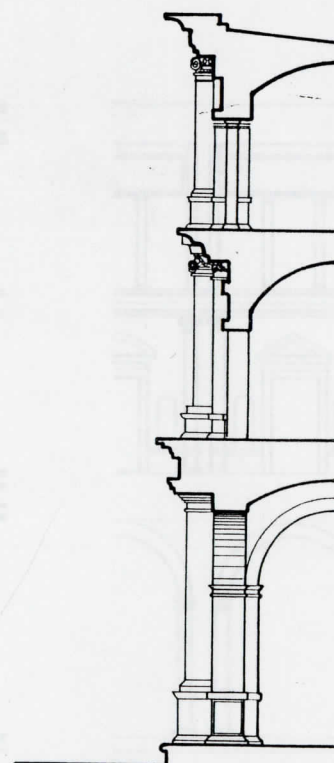
ELEVATION



PLAN

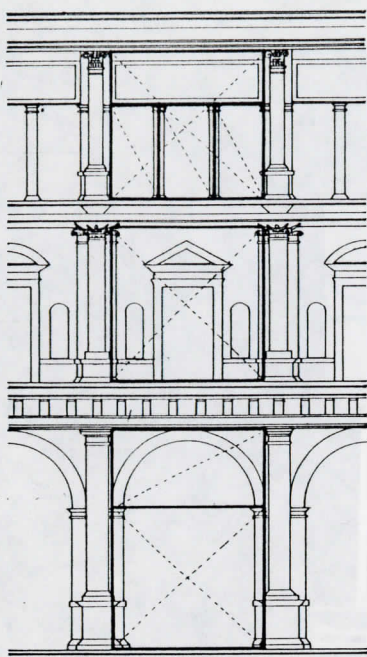


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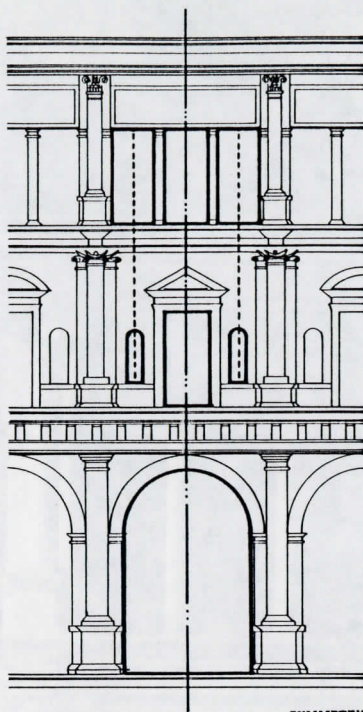


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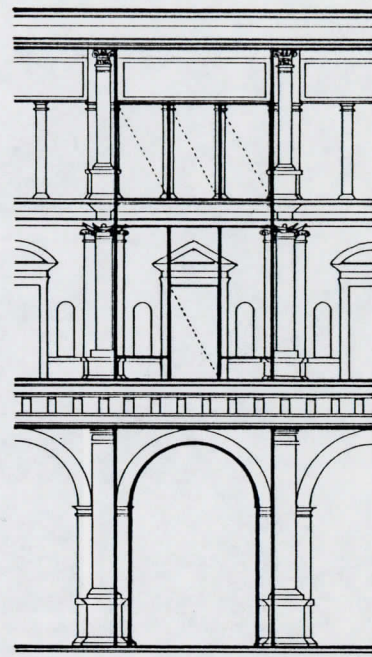
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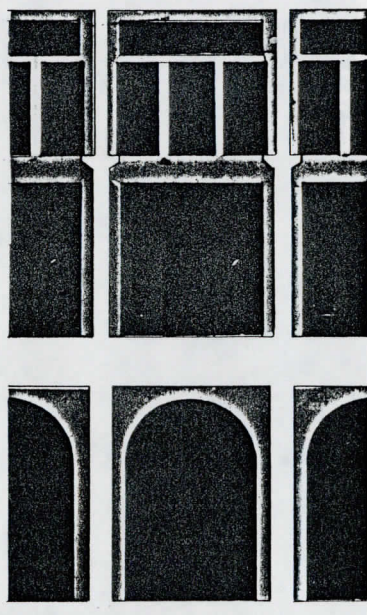
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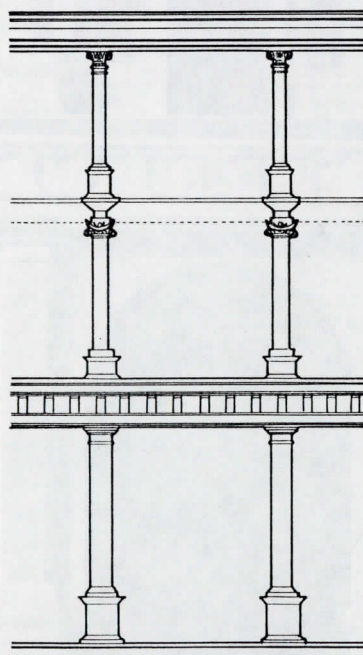
SYMMETRY



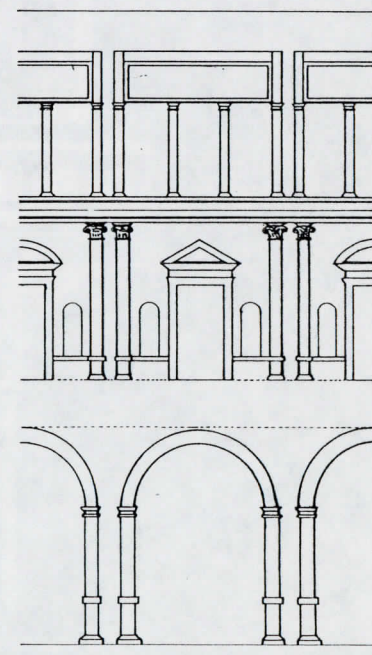
DIVISION



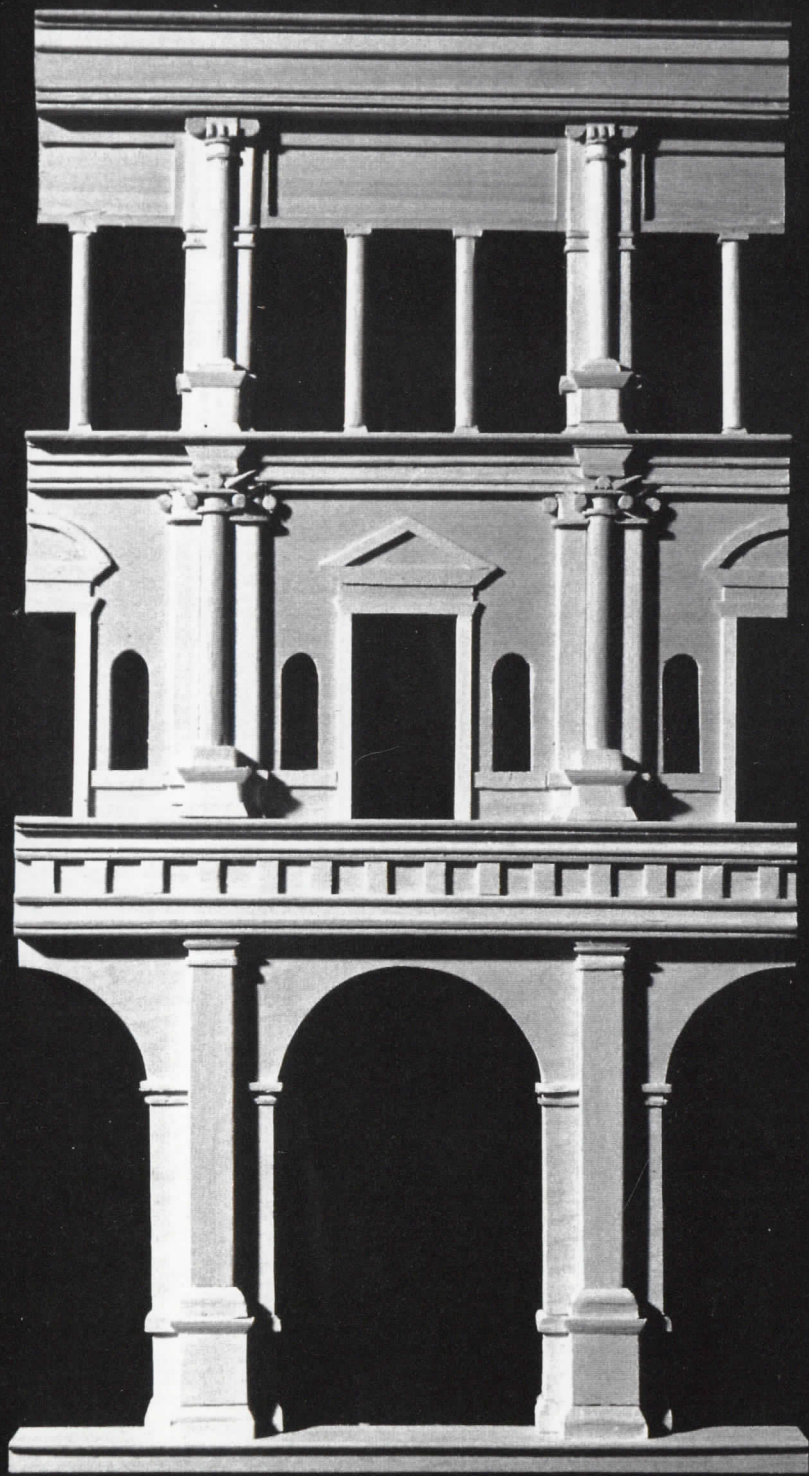
DEPTH



STRUCTURE

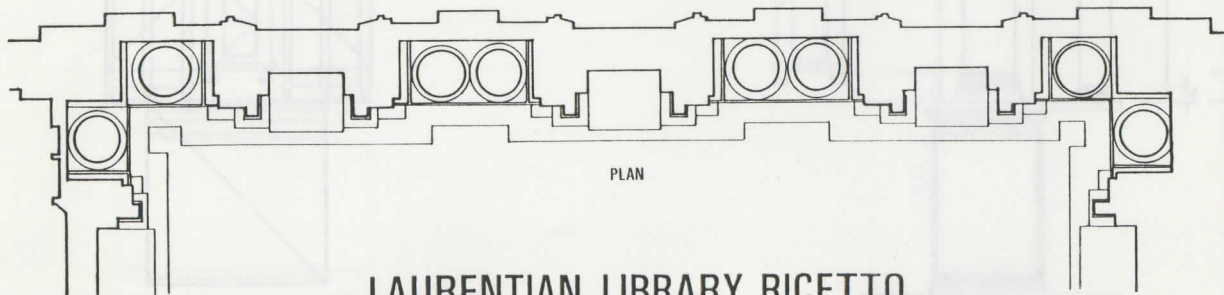


DECORATION



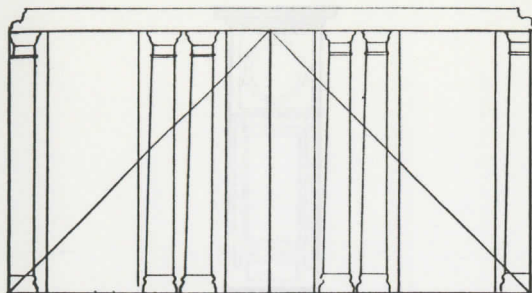


RICETTO ELEVATION

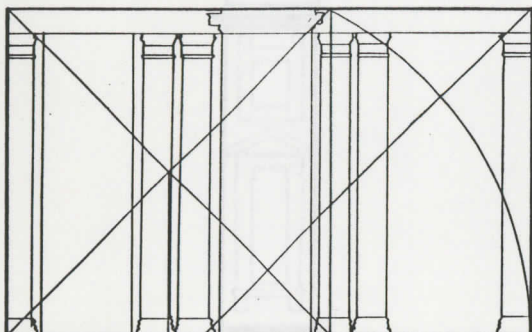


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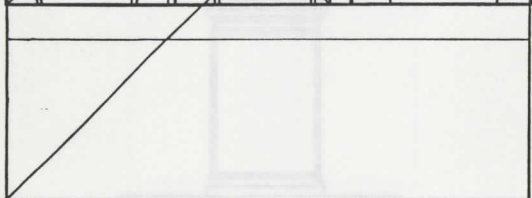
LAURENTIAN LIBRARY RICETTO



TOP

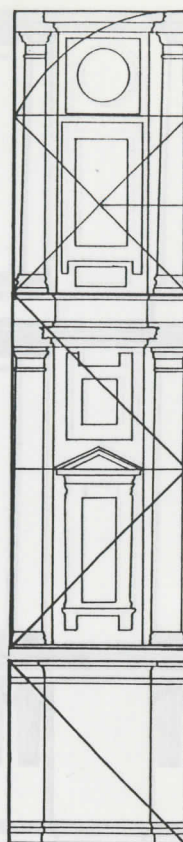


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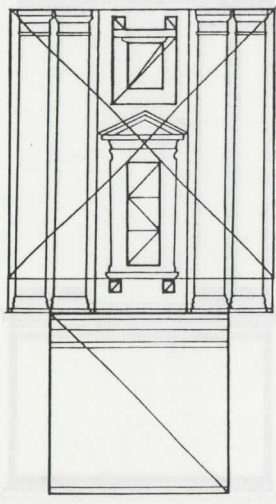
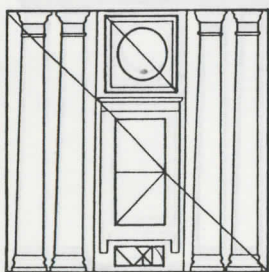


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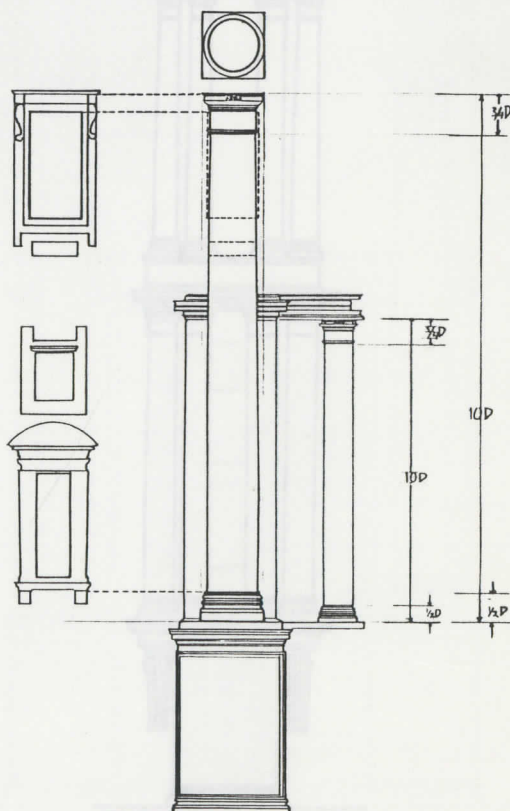
OVERALL RICETTO GEOMETRY



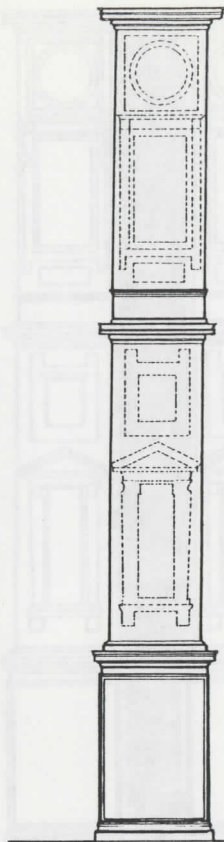
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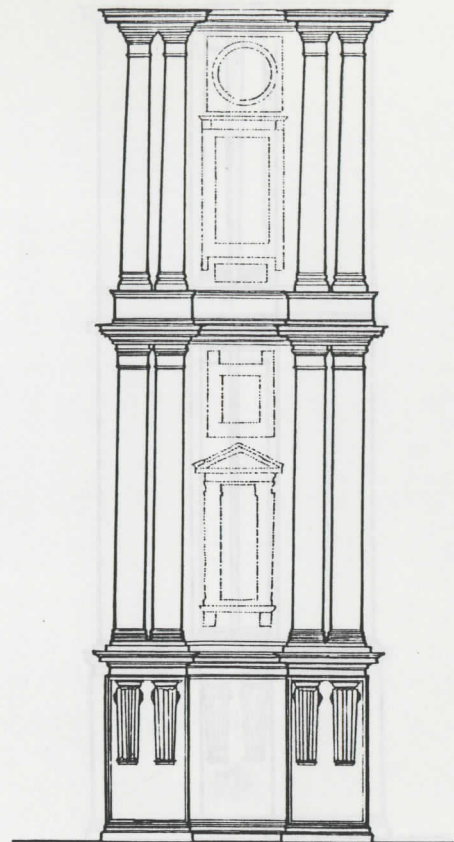
GEOMETRY OF OPENINGS



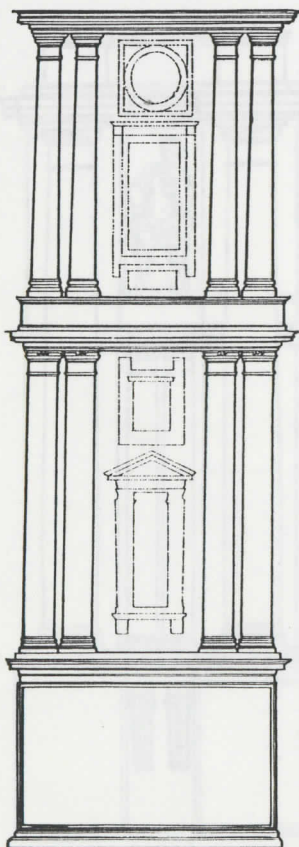
"GRAND ORDER" DERIVATION



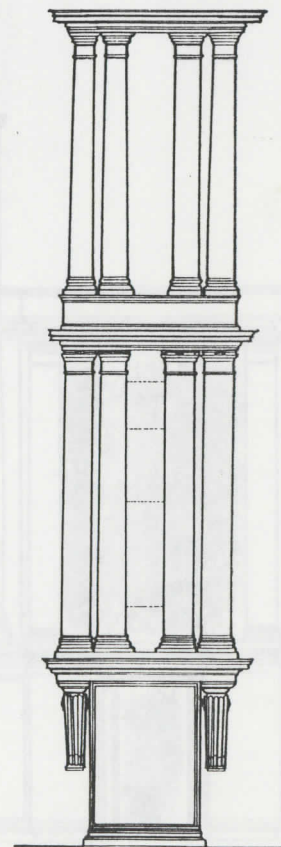
PROJECTING WALL



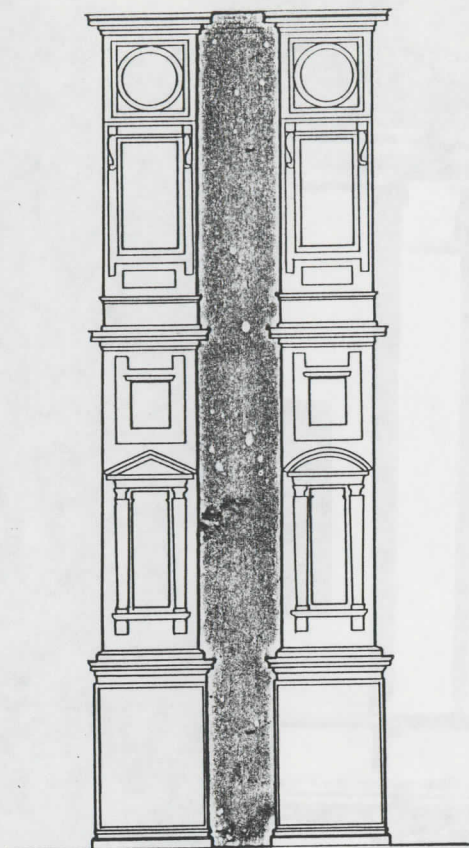
COLUMN AND ENTABLATURE PROJECTION



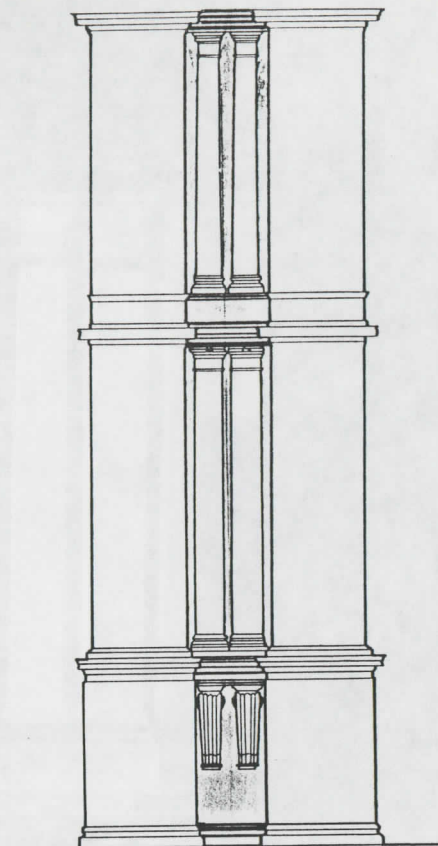
PROJECTED TRABEATED FRAME



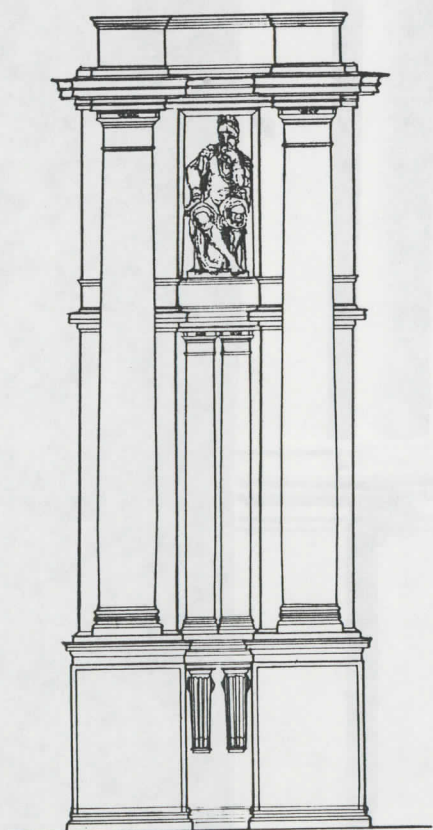
PILASTER COMPLETED FRAME



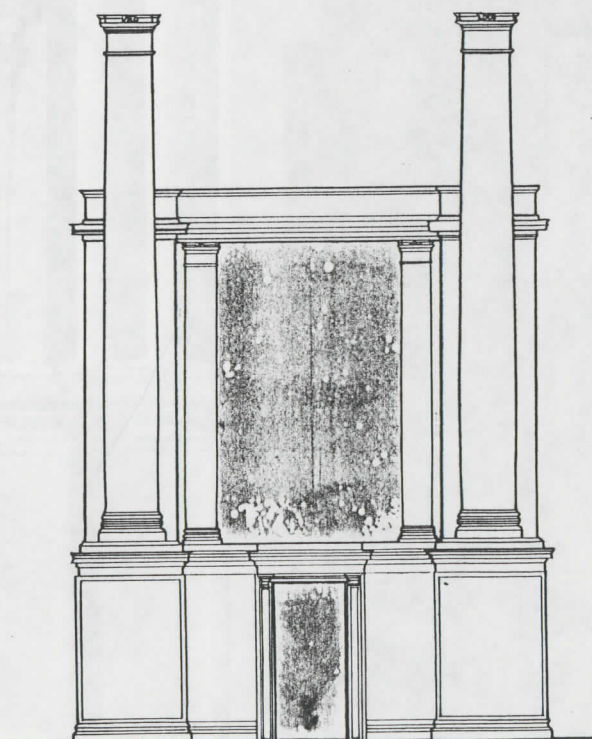
DEFINITION OF NICHE BY WALL



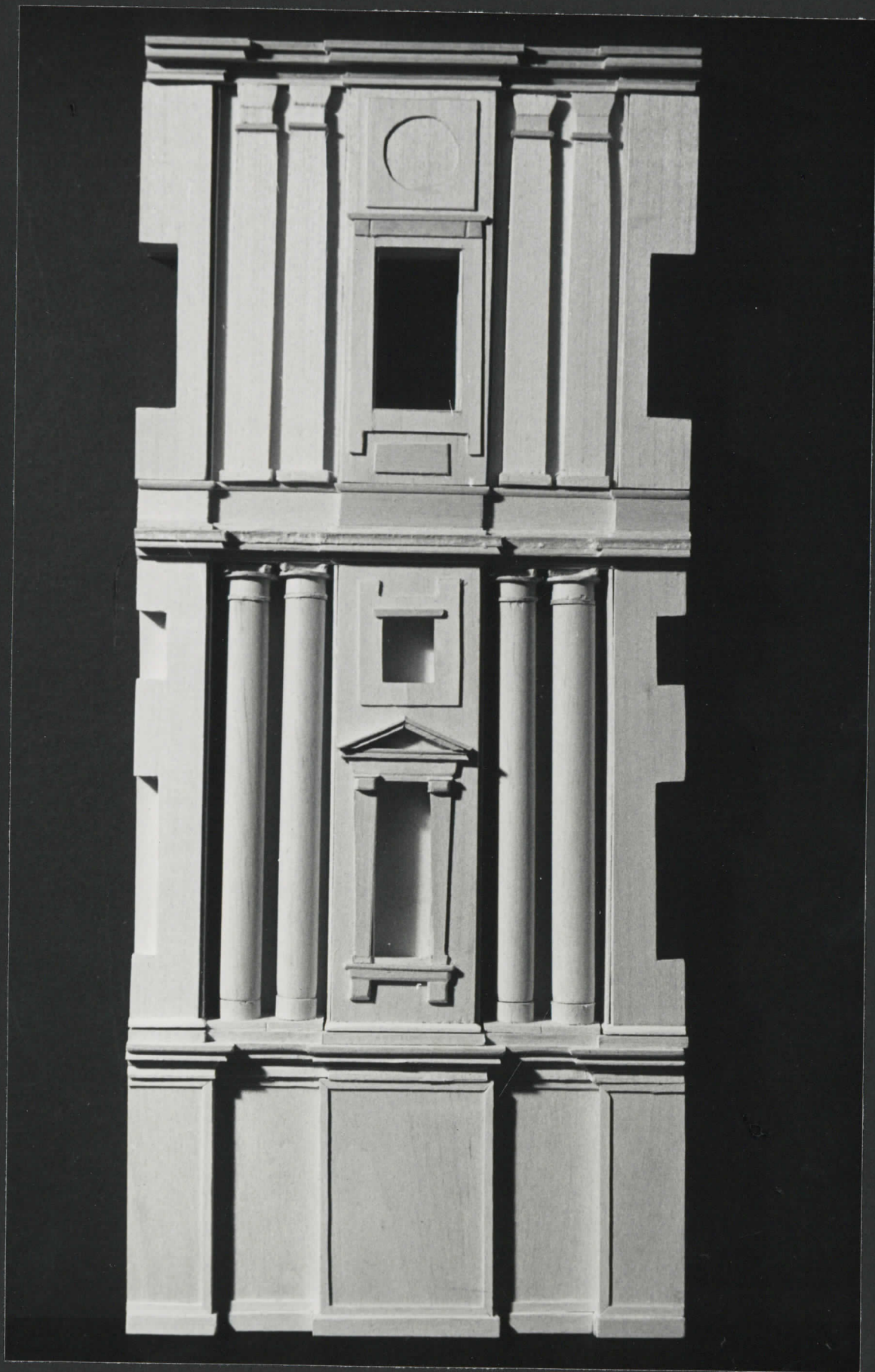
"SCULPTURE" IN NICHE

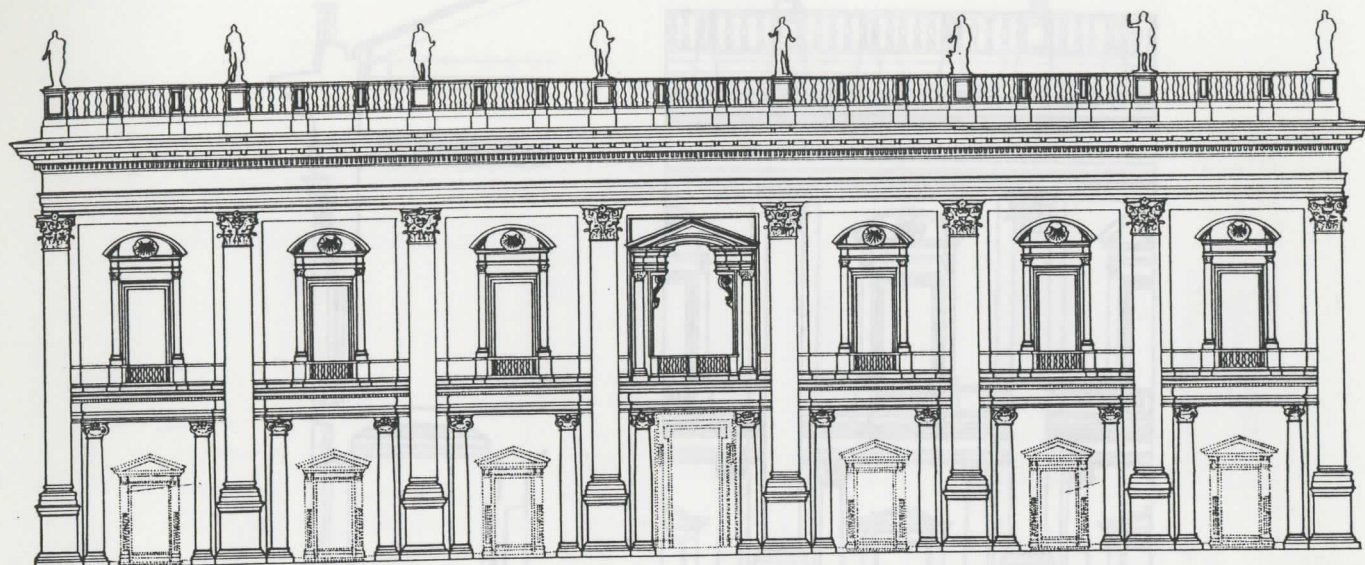


SPECULATIVE "GRAND ORDER" PILASTERS

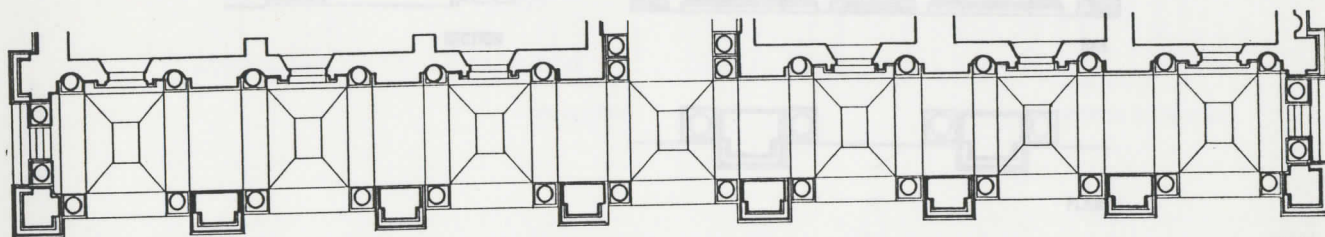


VARIATION ON THE PALAZZO DEI CONSERVATORI

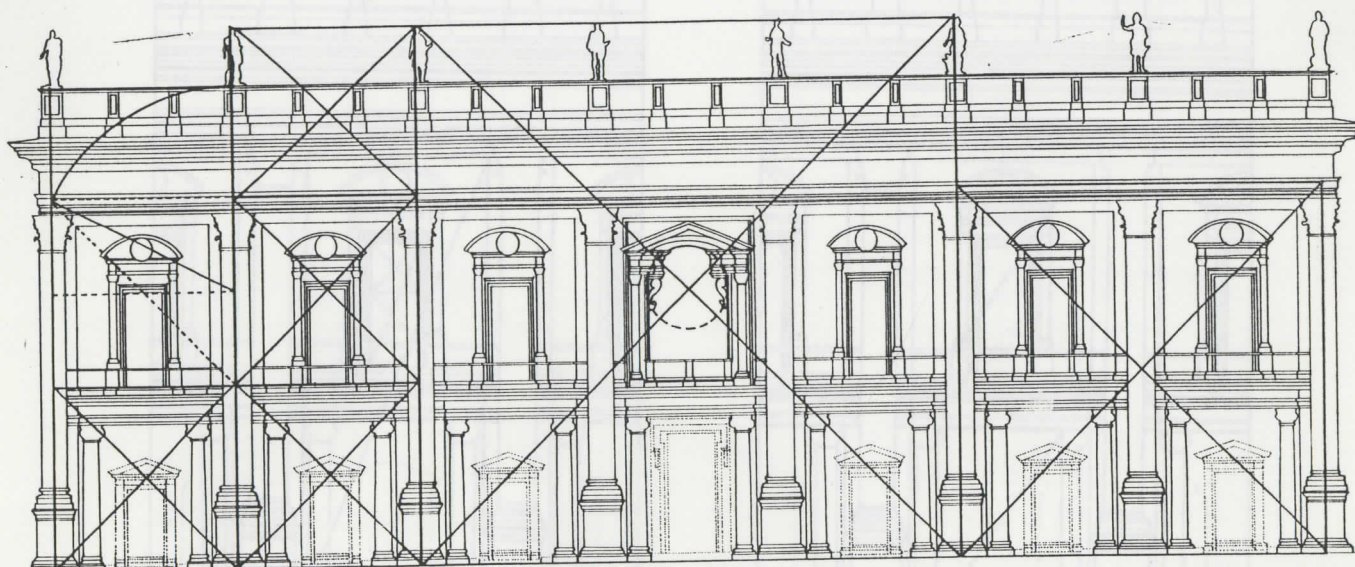




FACADE

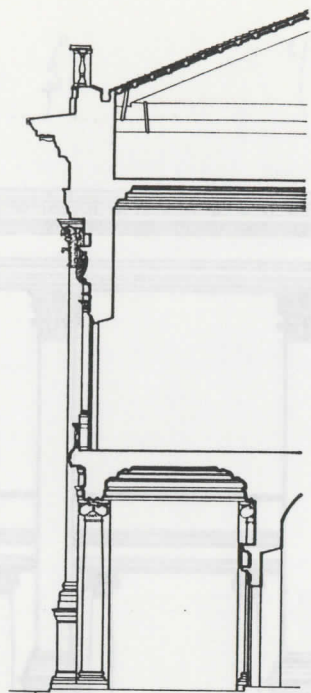


PLAN

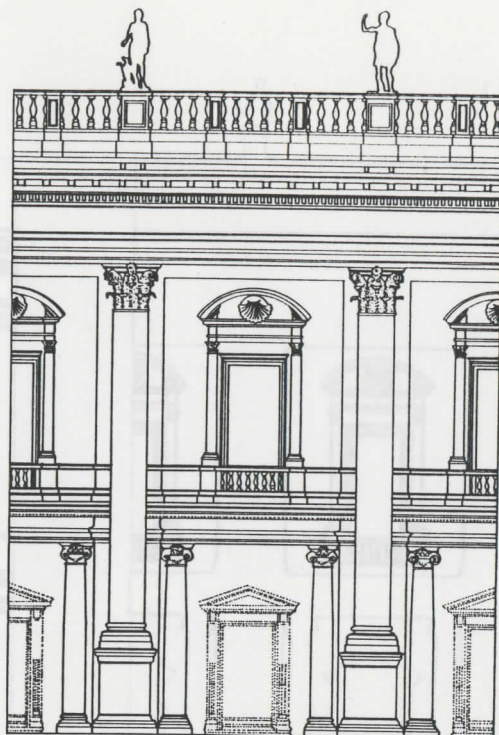


PROPORTIONING SYSTEMS

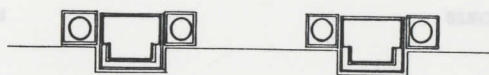
PALAZZO DEI CONSERVATORI



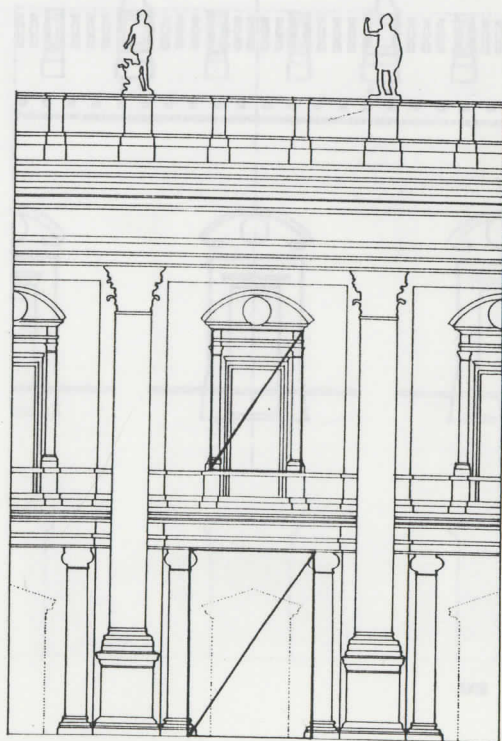
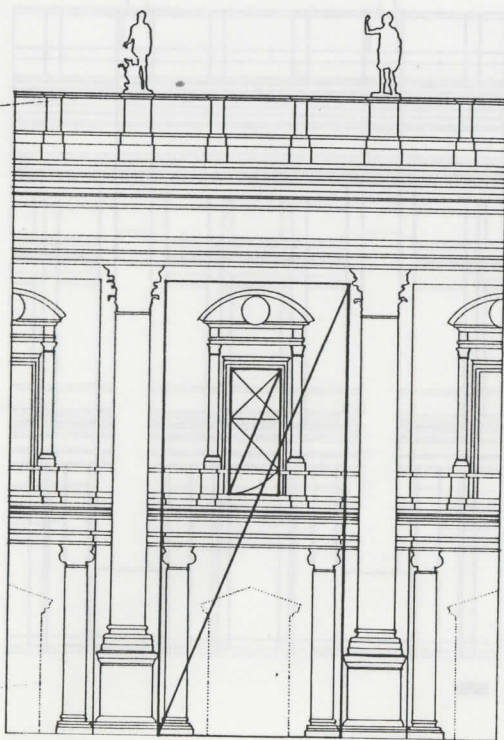
SECTION



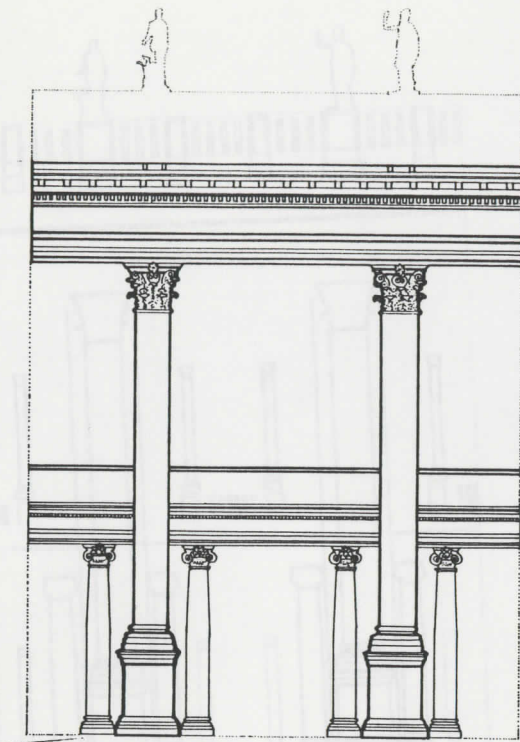
BAY



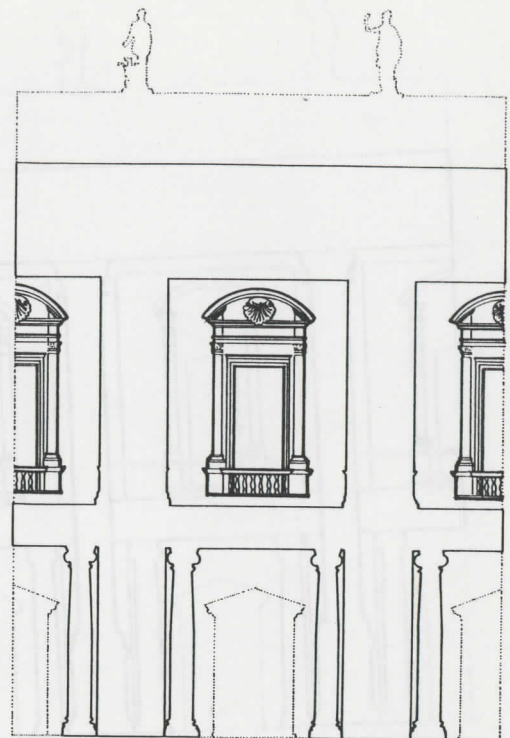
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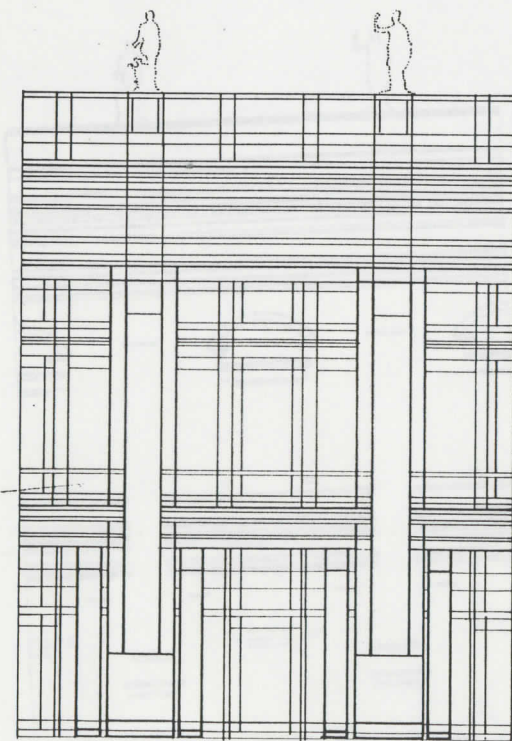
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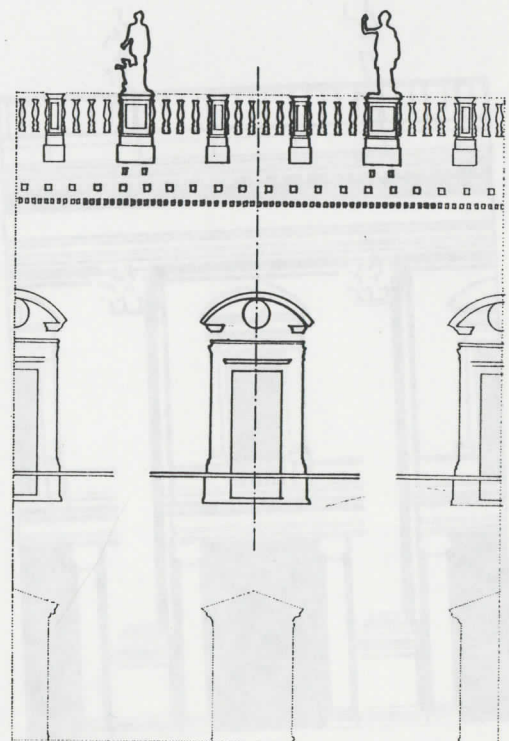
TWO SYSTEMS



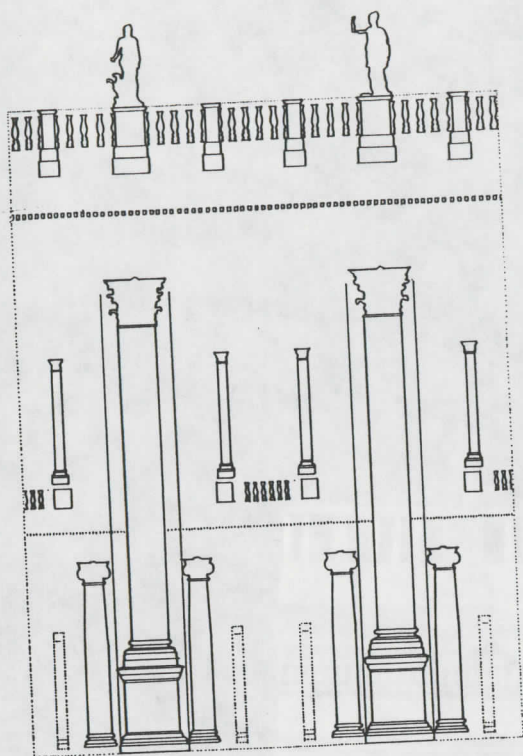
OBJECTS WITHIN FRAME



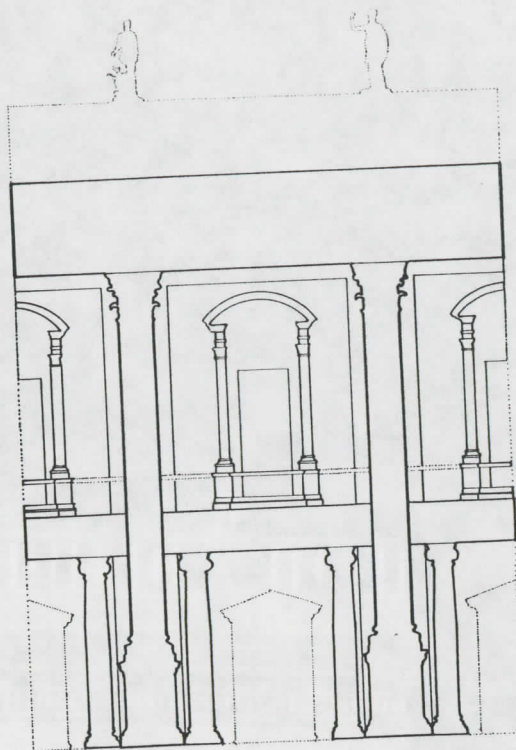
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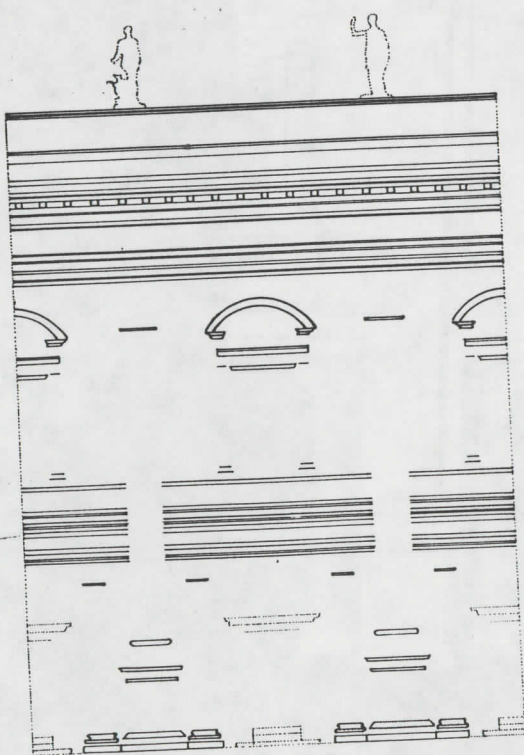
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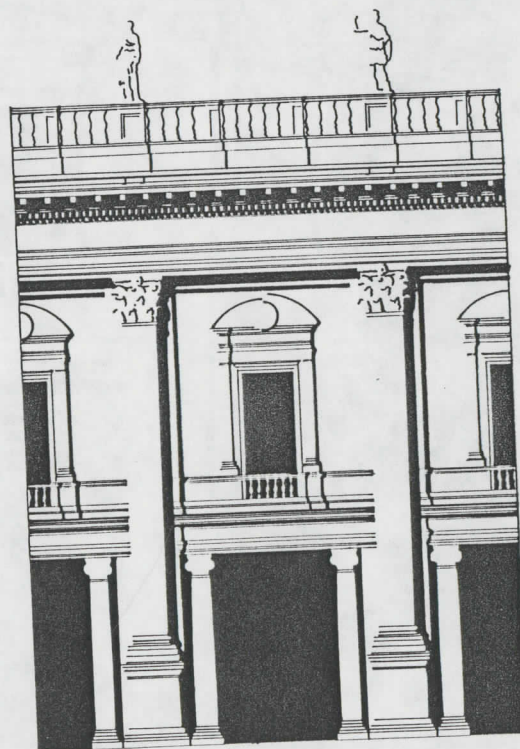
VERTICALITY



LAYERING

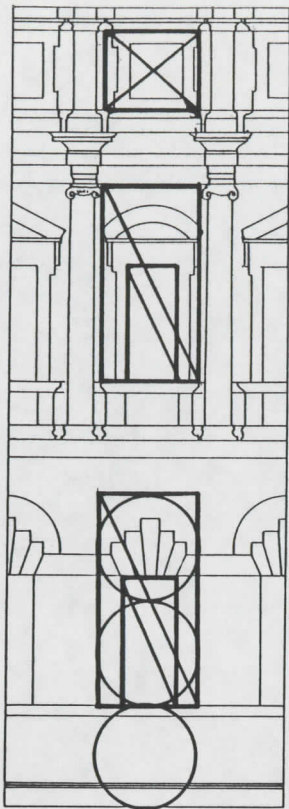


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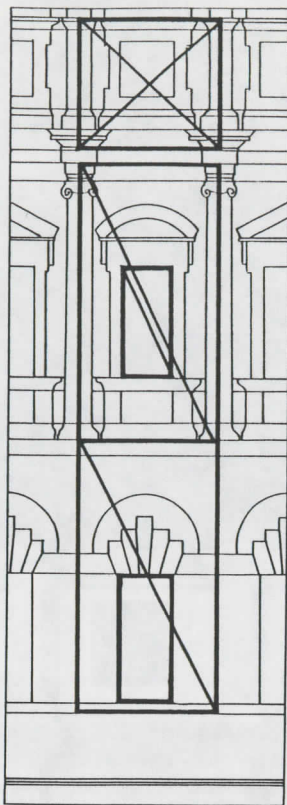


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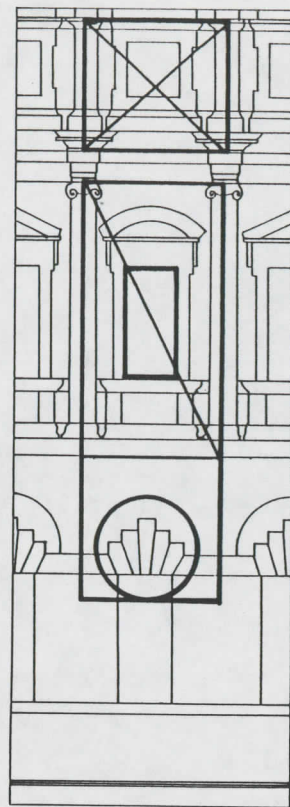




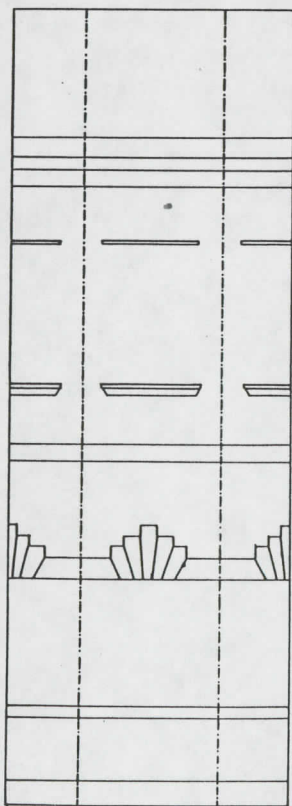
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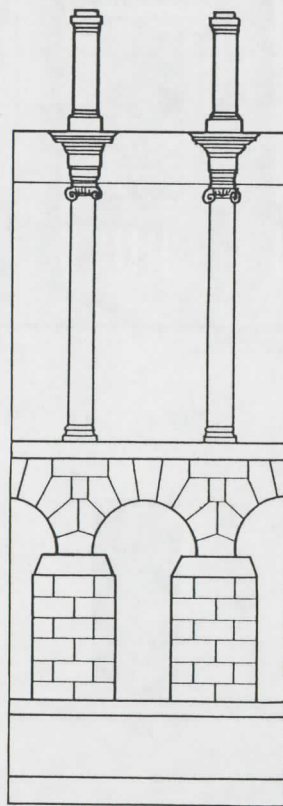
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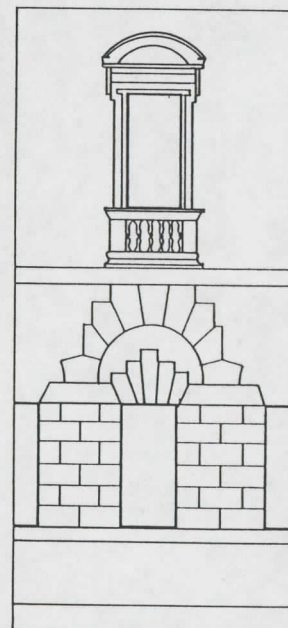
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GRID

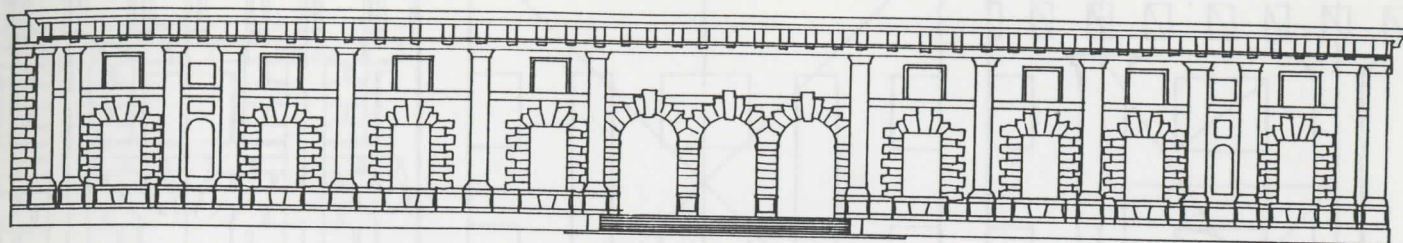


PRIMARY STRUCTURE

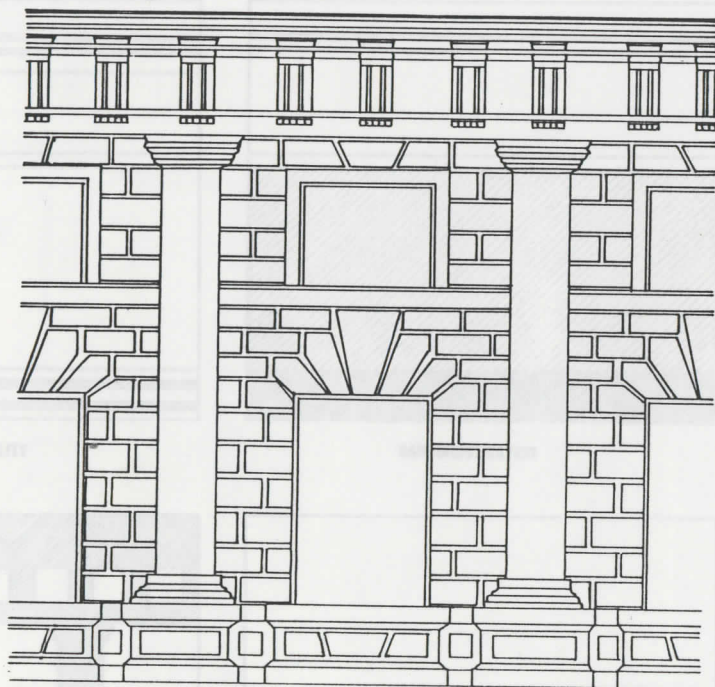


PRIMARY FIGURE

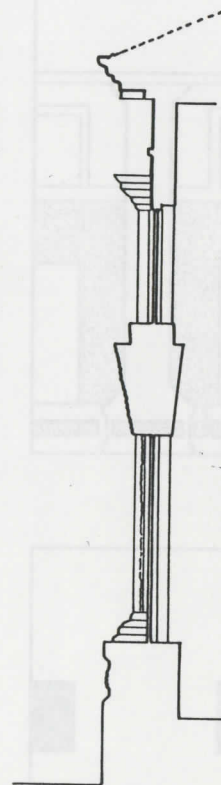
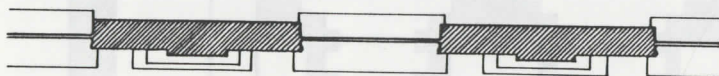




Elevation

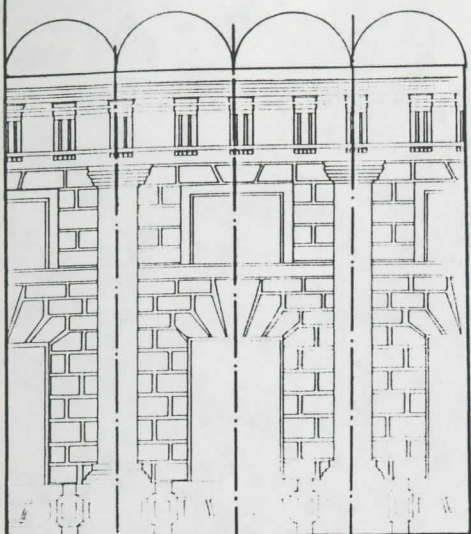


Bay

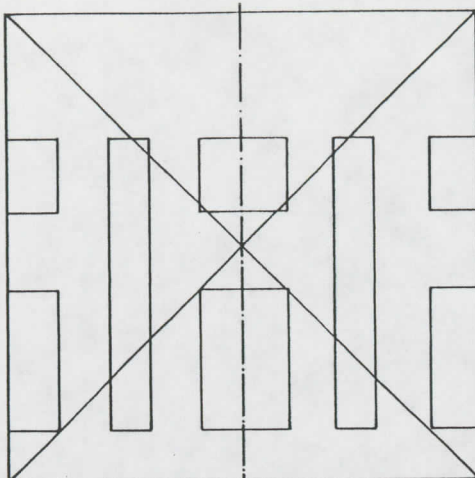


Section

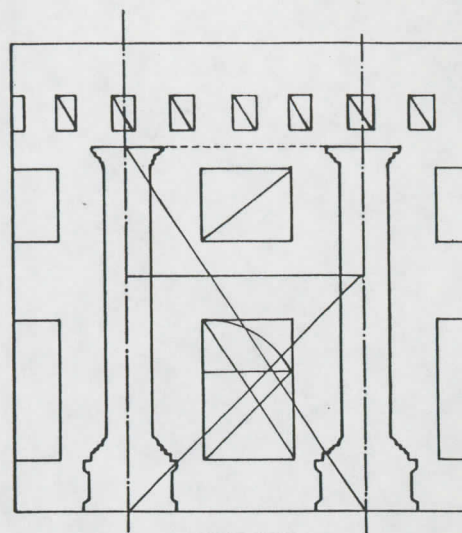
PALAZZO DEL TE



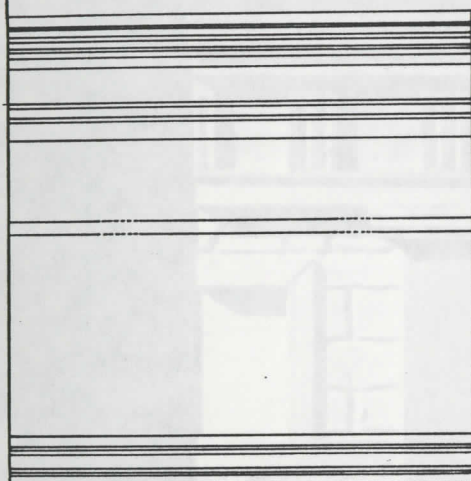
DIVISION OF BAY



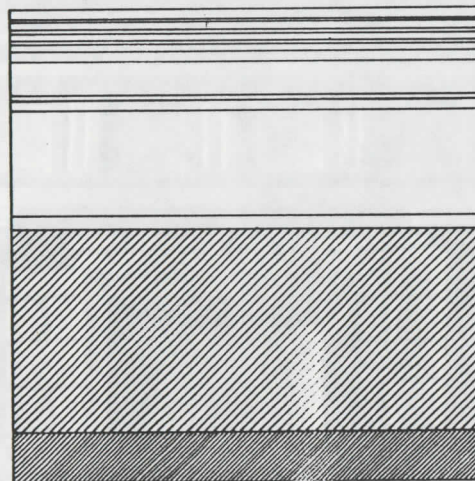
SYMMETRY



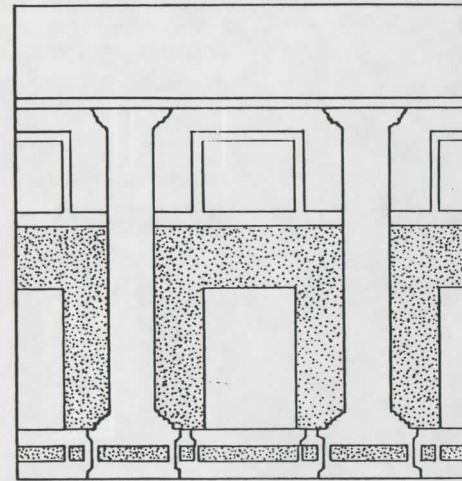
PROPORTIONS



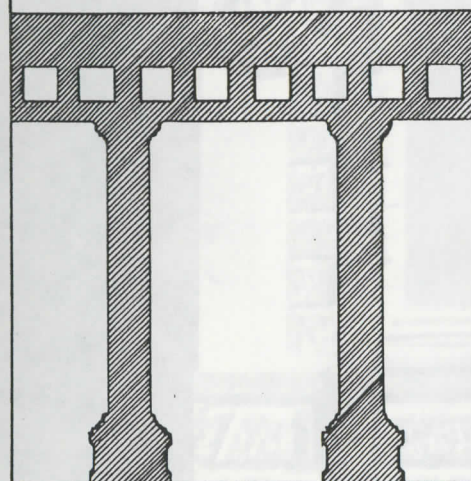
HORIZONTALITY



BANDING/STRIATION



RUSTICATION



LOGGIA

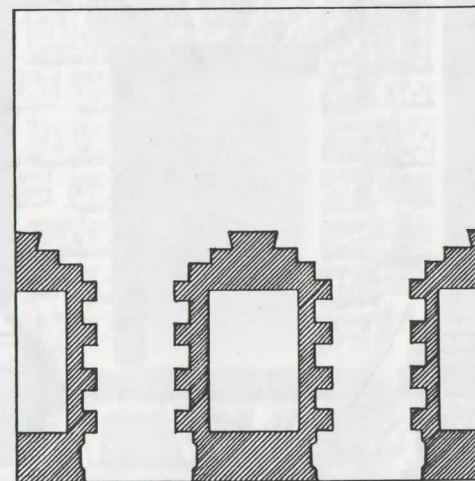
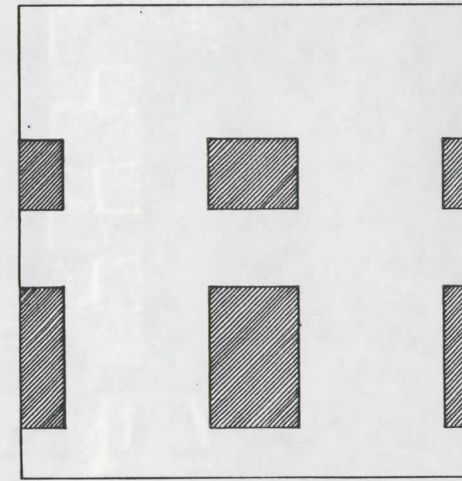
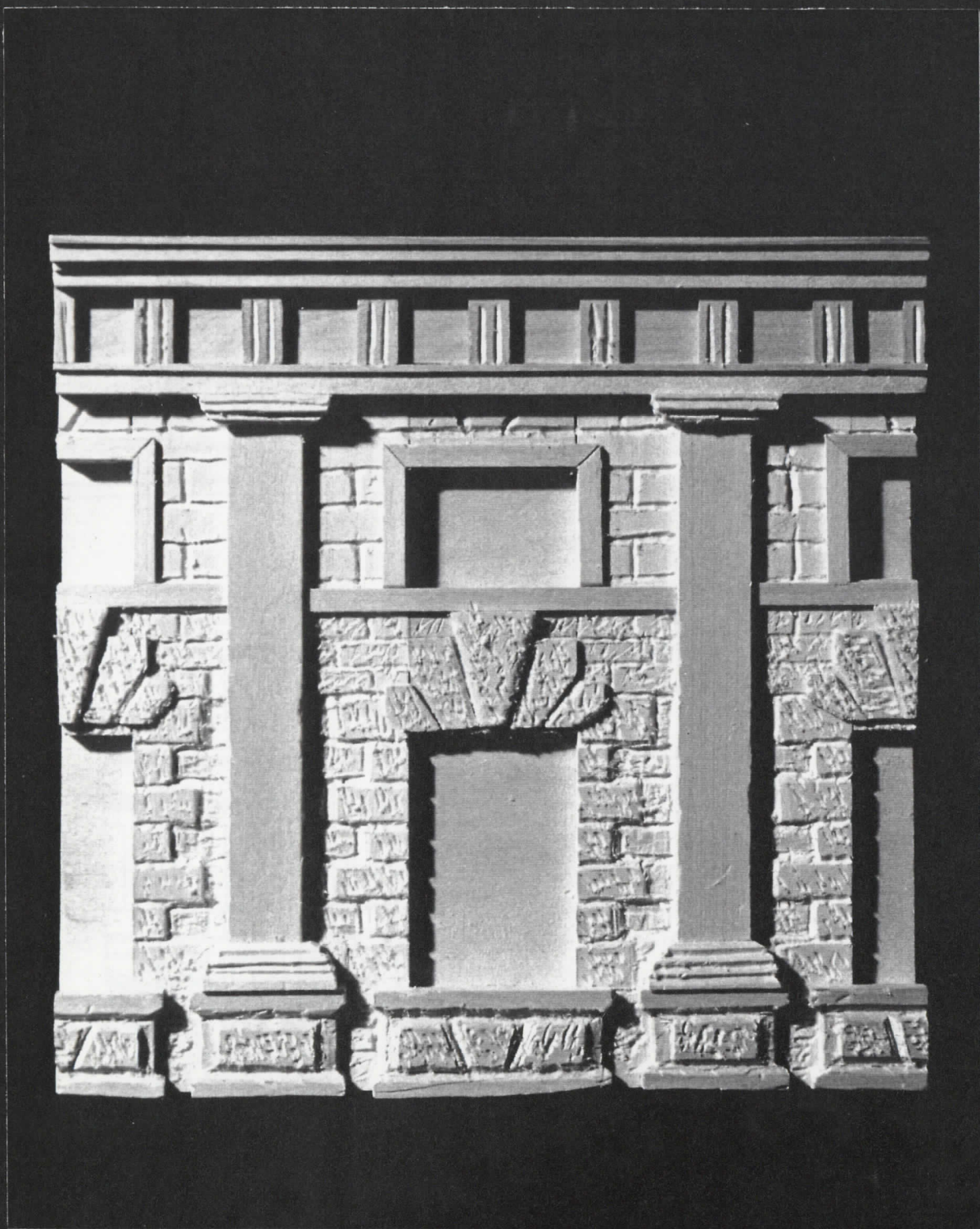
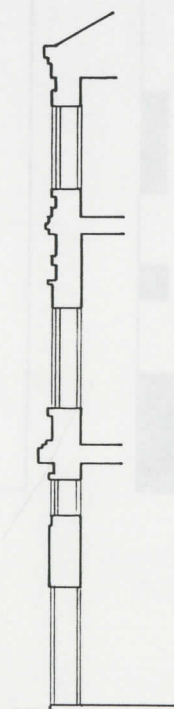
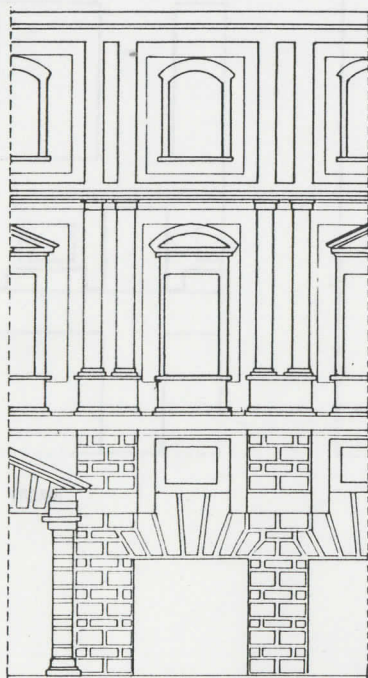
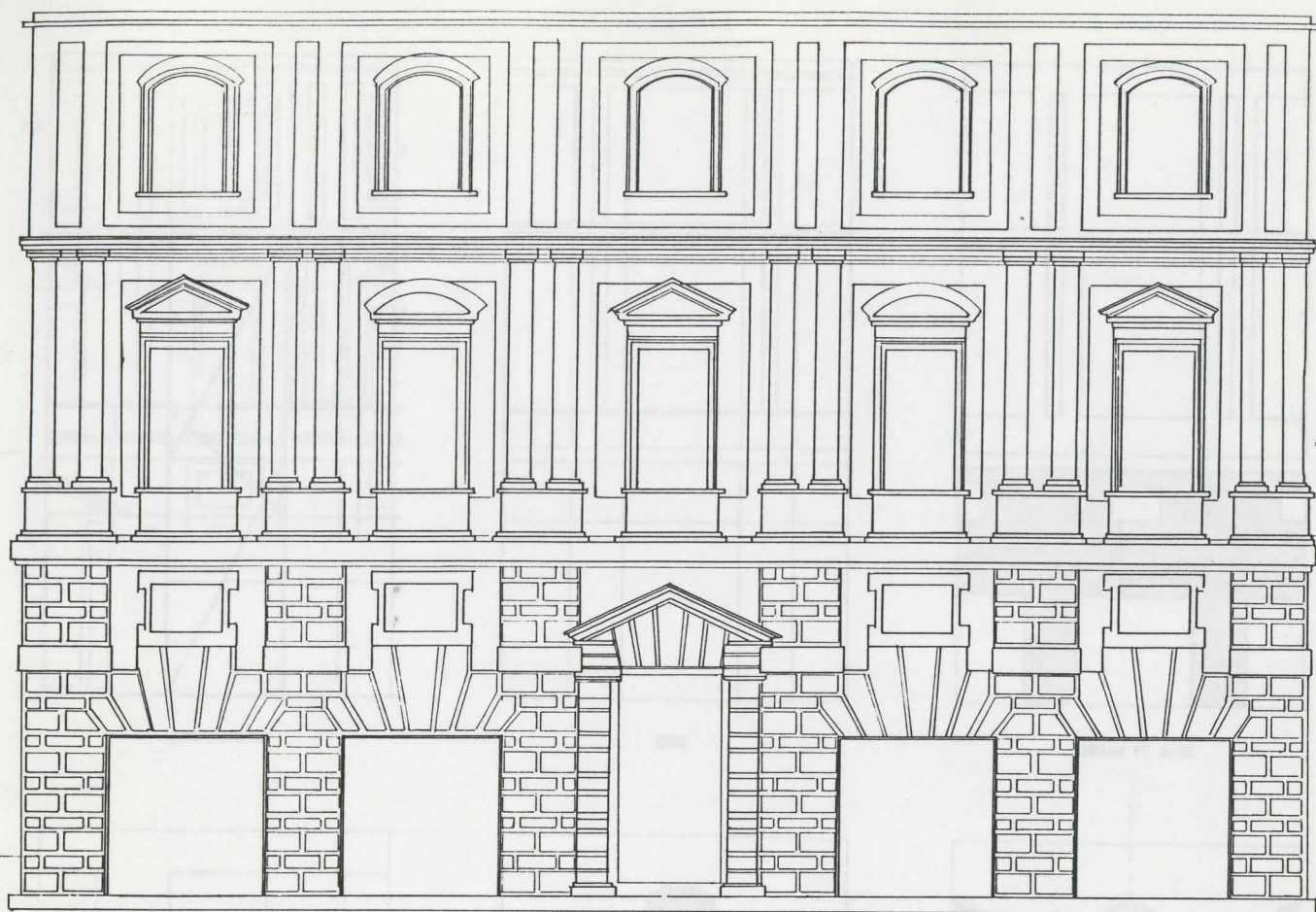


FIGURE IN WALL

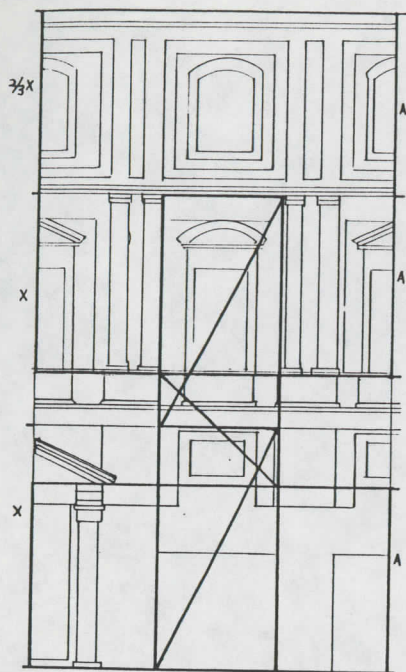


OPENINGS

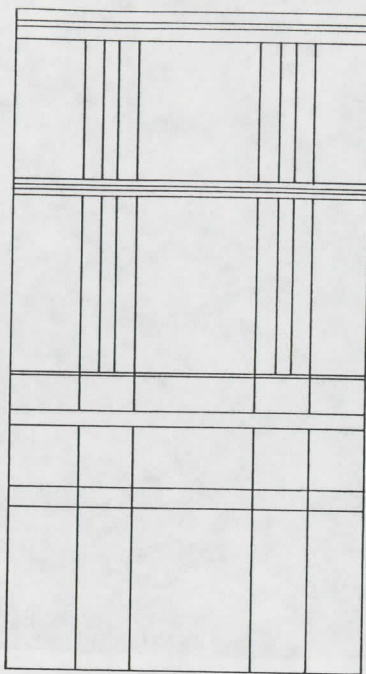




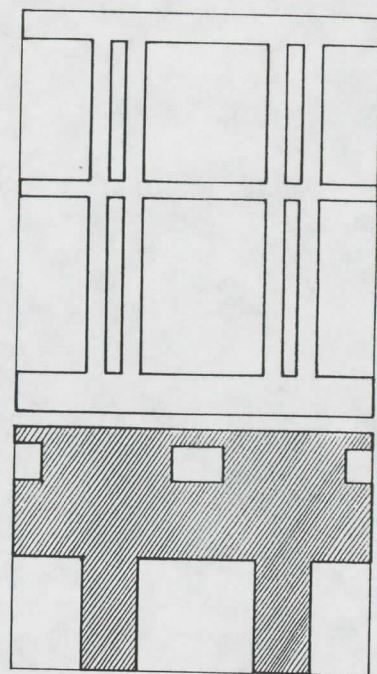
PALAZZO MACCARANI



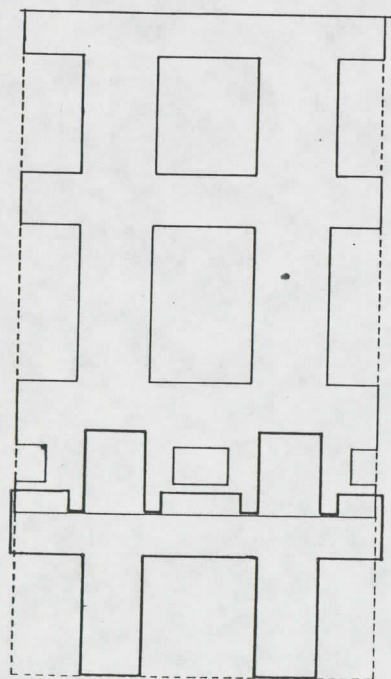
PROPORTIONS



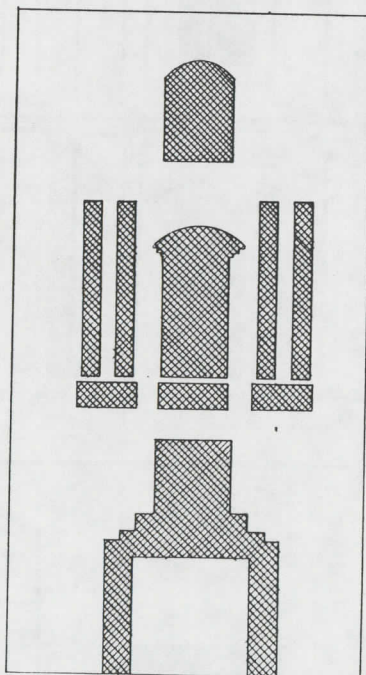
GRID



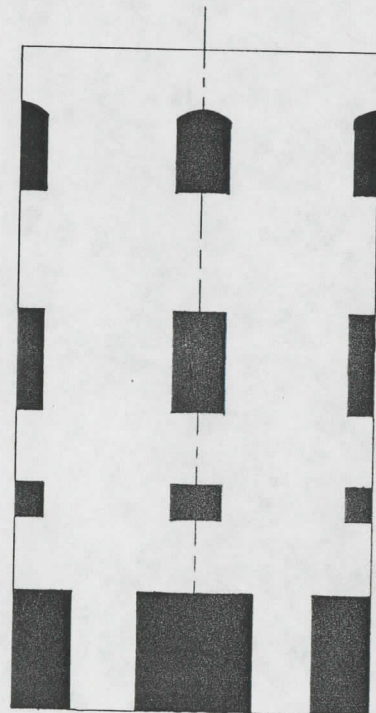
FRAME VS. BASE



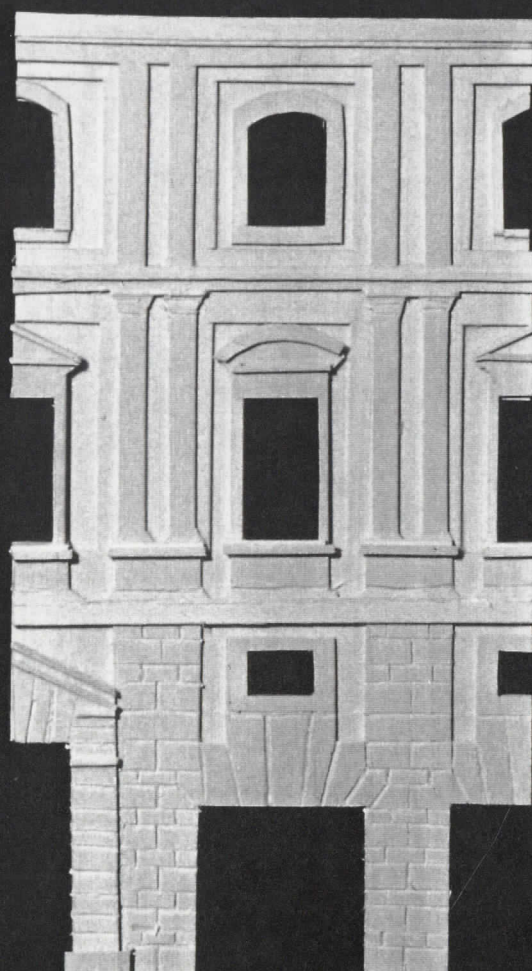
FRAME

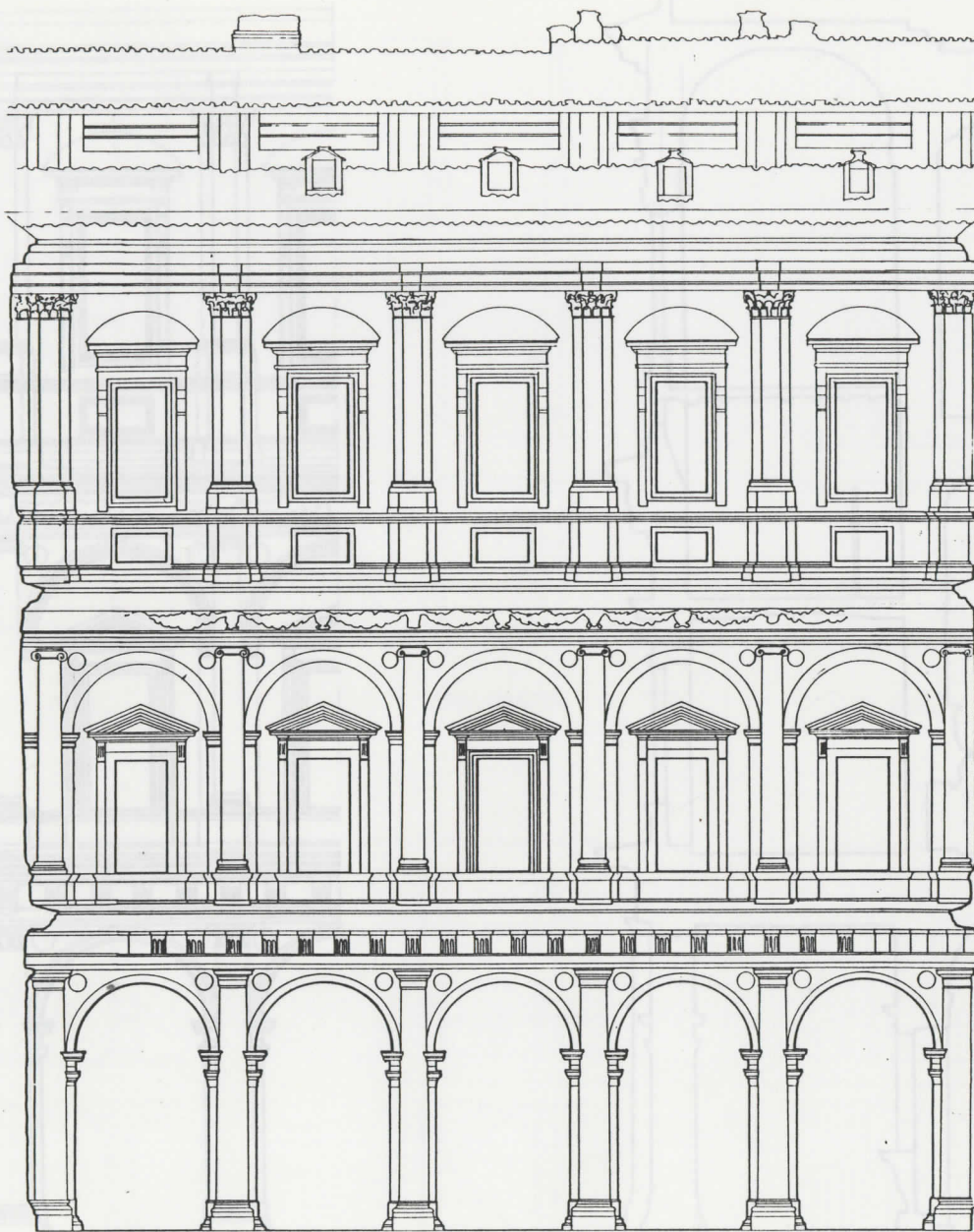


FIGURES

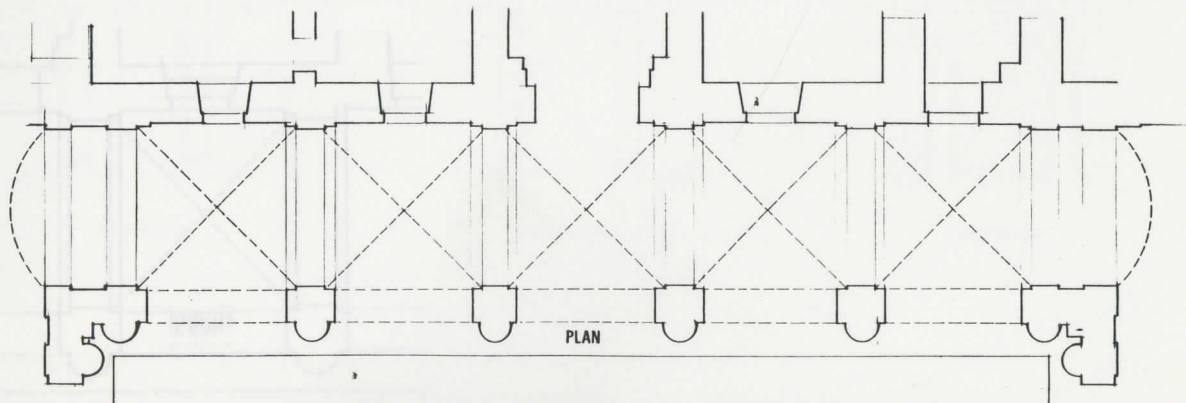


SOLID/VOID





ELEVATION

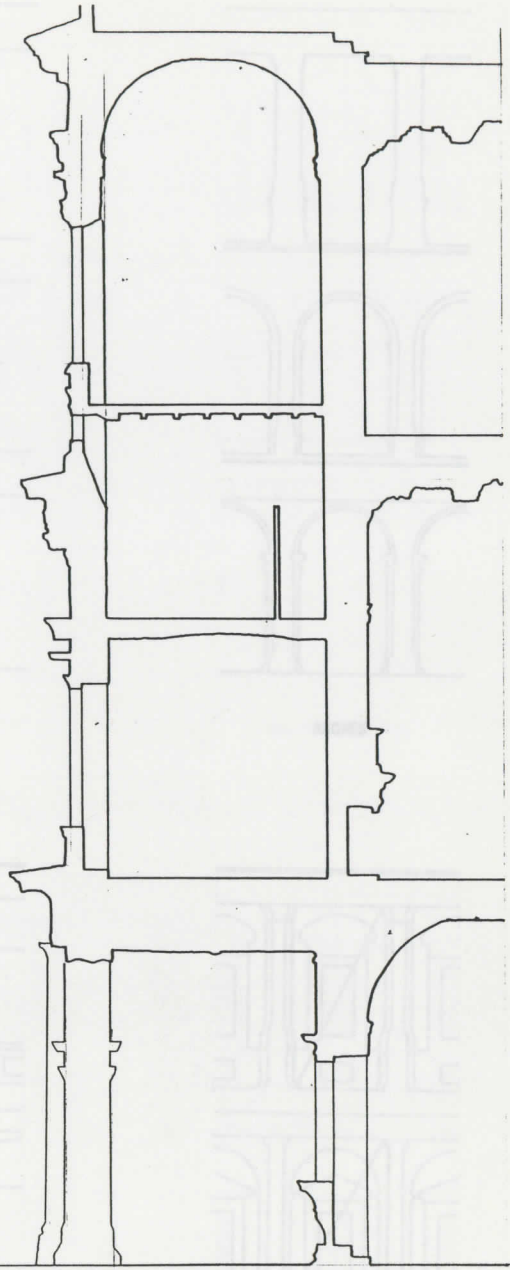


PLAN

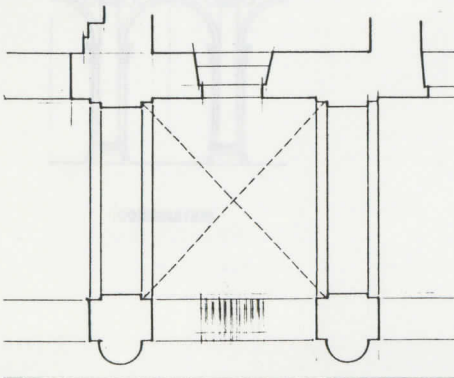
PALAZZO FARNESE, CORTILE



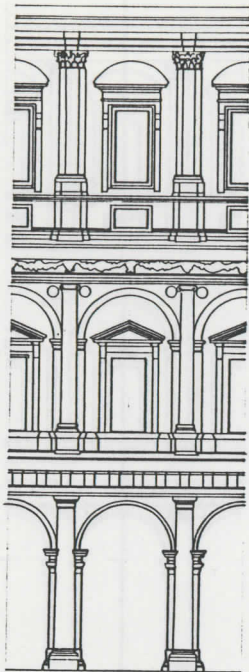
BAY



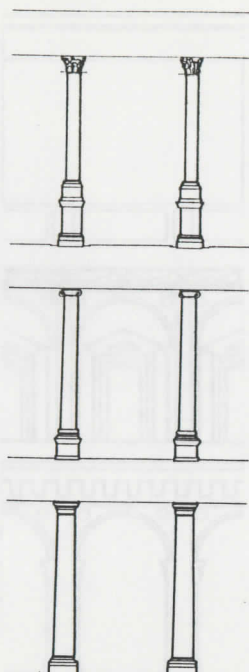
SECTION



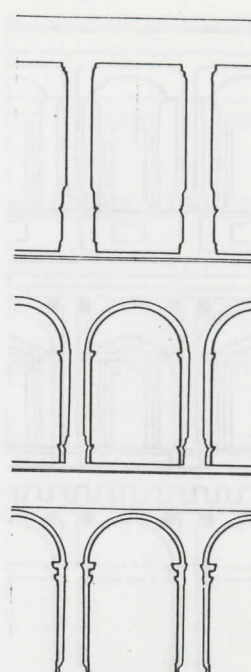
PLAN



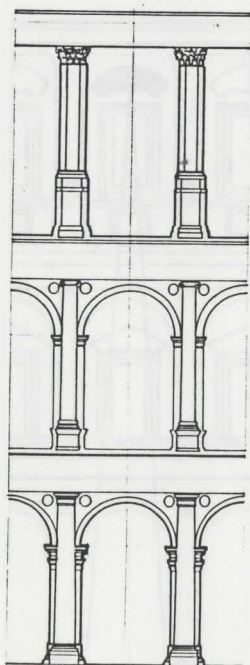
BAY



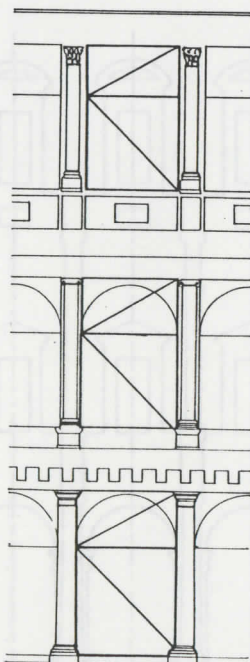
COLUMN STRUCTURE



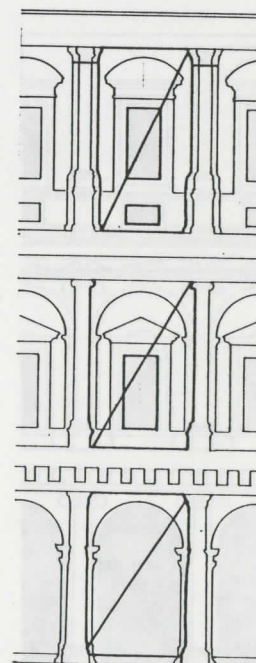
ARCHES



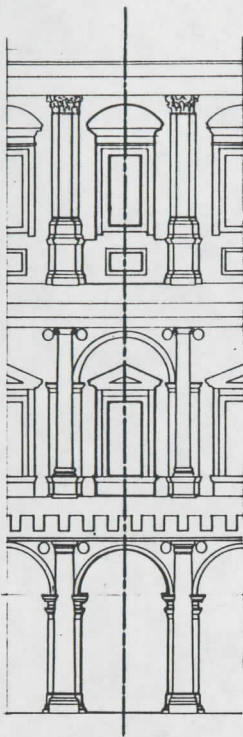
COMBINATION



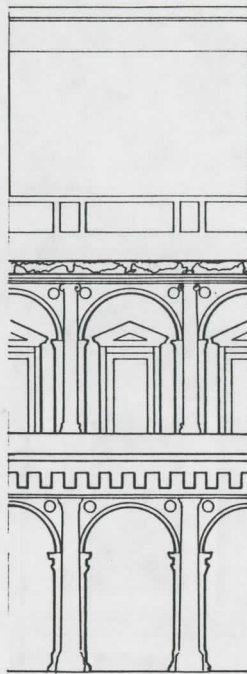
PROPORTIONS



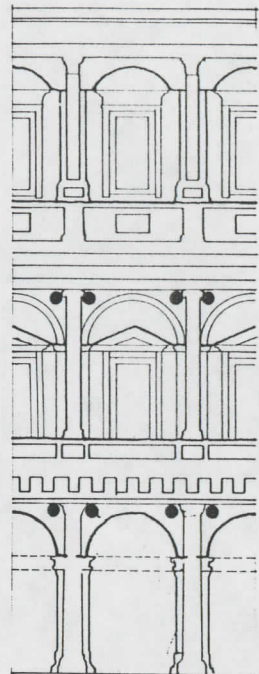
PROPORTIONS



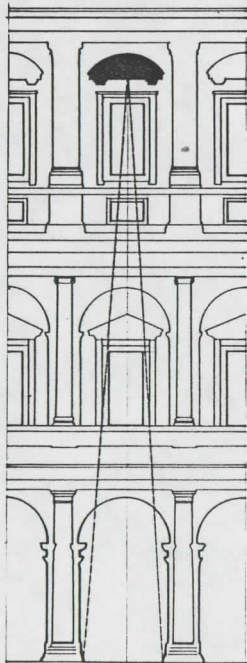
CENTERING



HORIZONTAL ZONING



HORIZONTAL ZONING



VISUAL TERMINATION

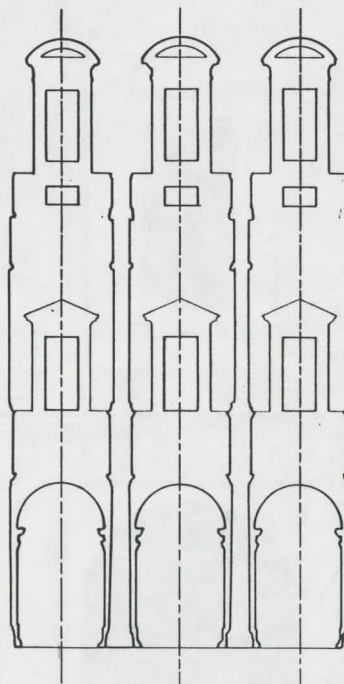
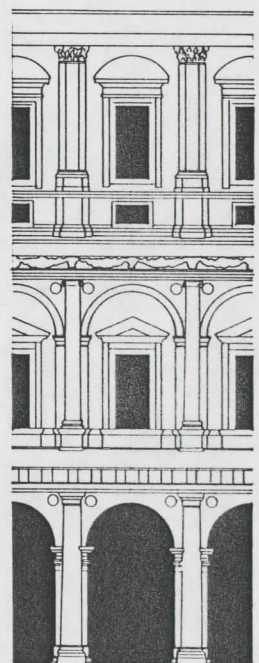
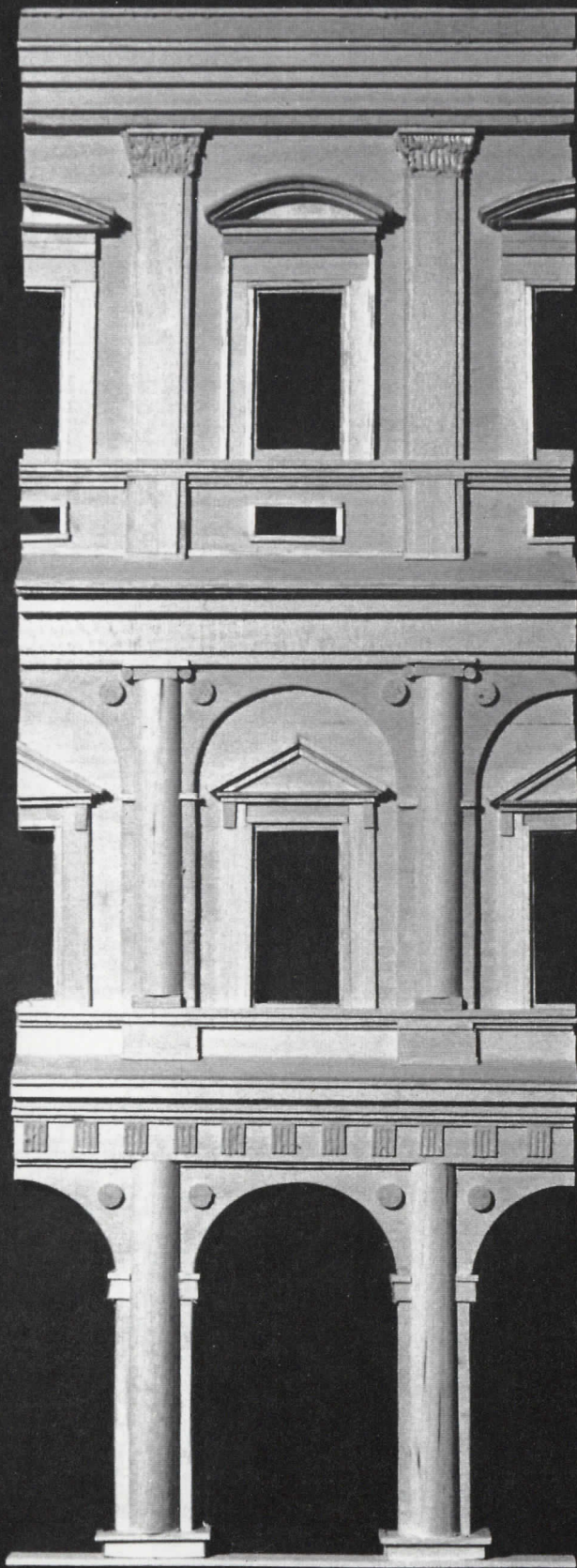


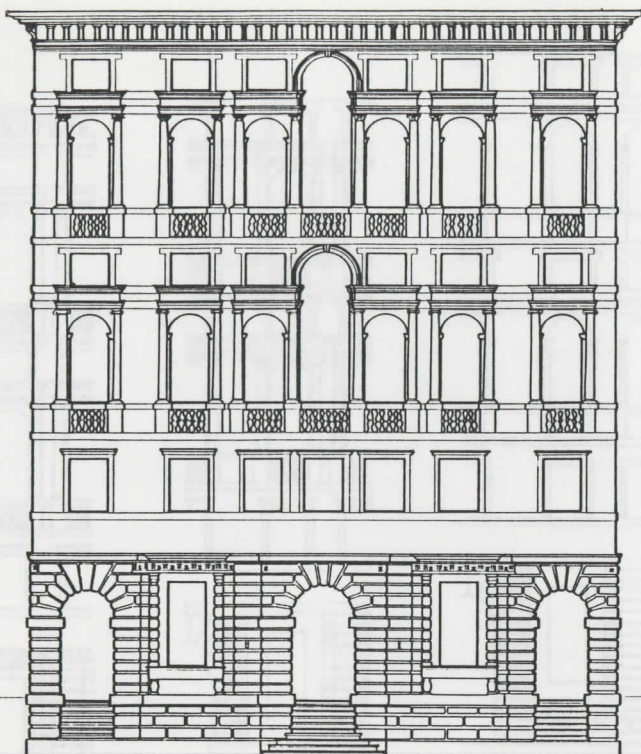
FIGURE PROFILE



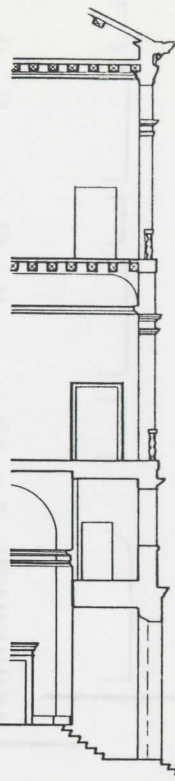
OPENINGS



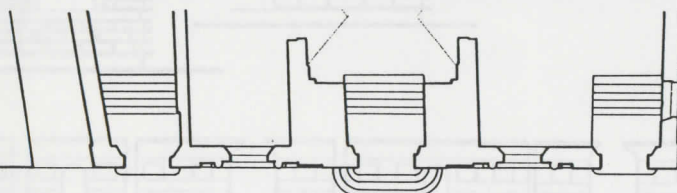
FAÇADE



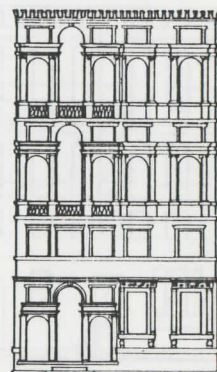
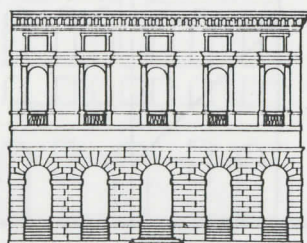
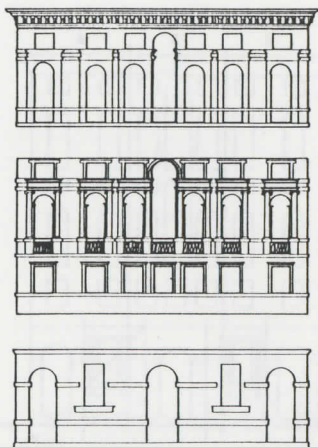
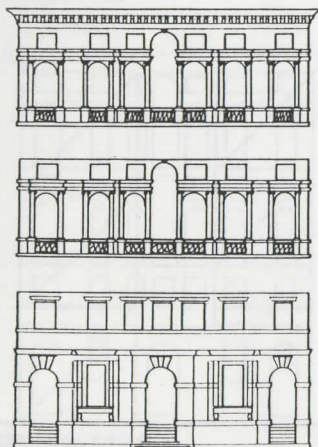
SECTION



PLAN



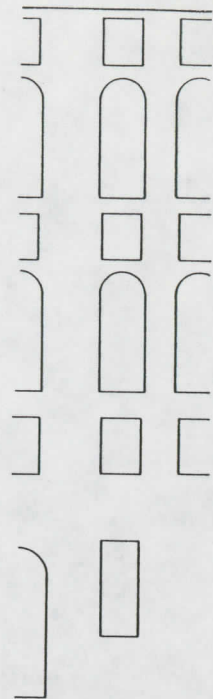
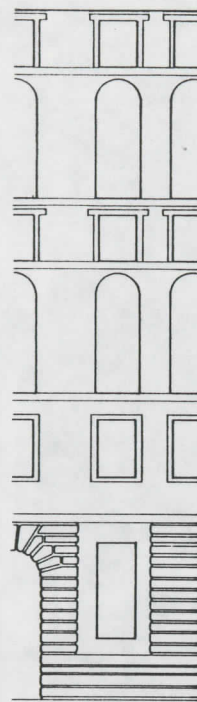
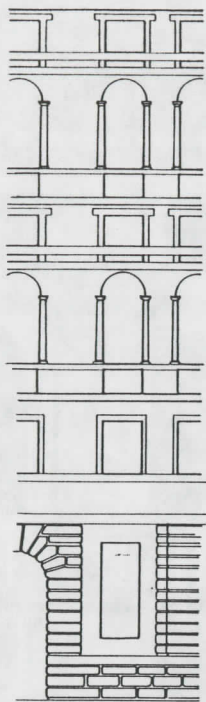
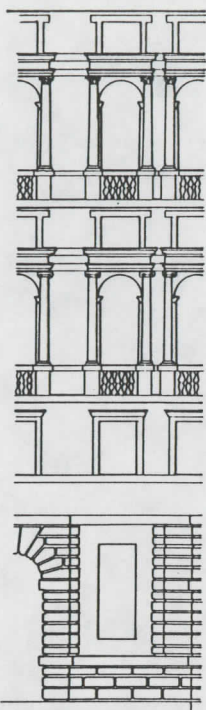
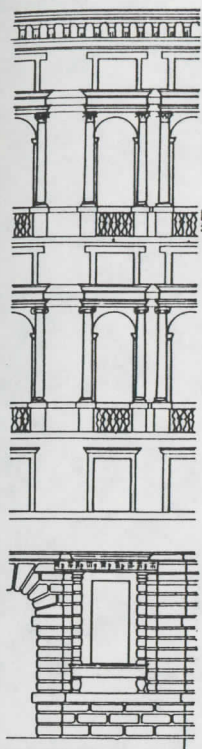
PALAZZO CORNARO-MOCENIGO



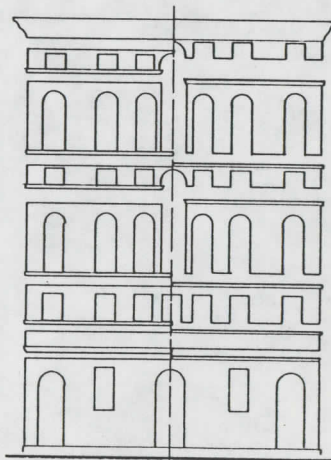
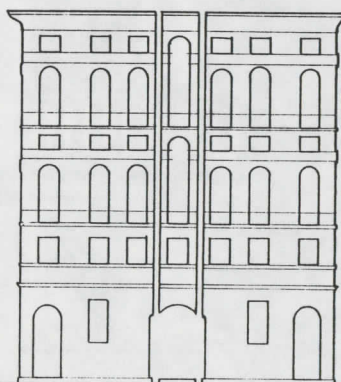
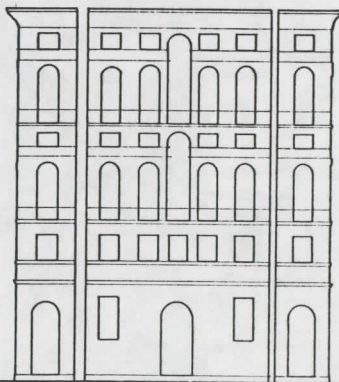
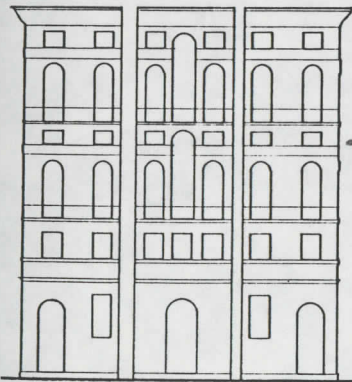
TRIPARTITE READINGS

"PALAZZO CAPRINI"

"CA D'ORO"

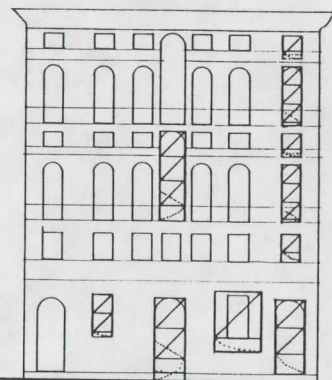
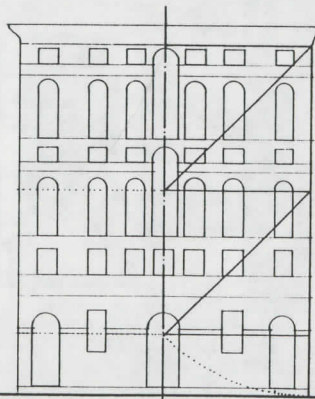
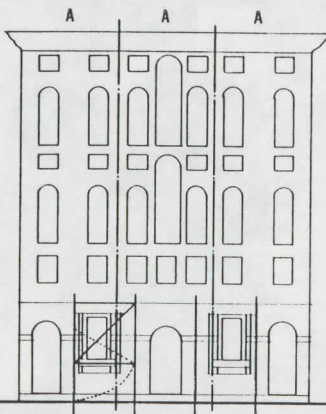
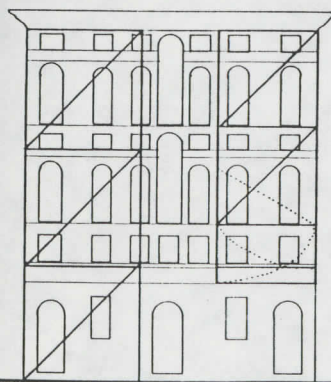


LAYERING

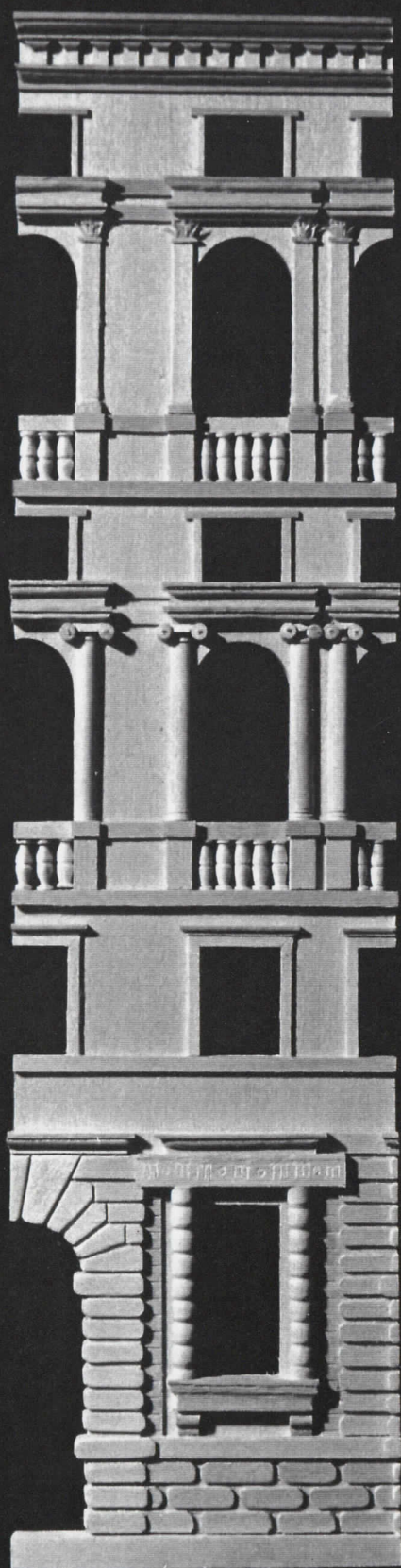


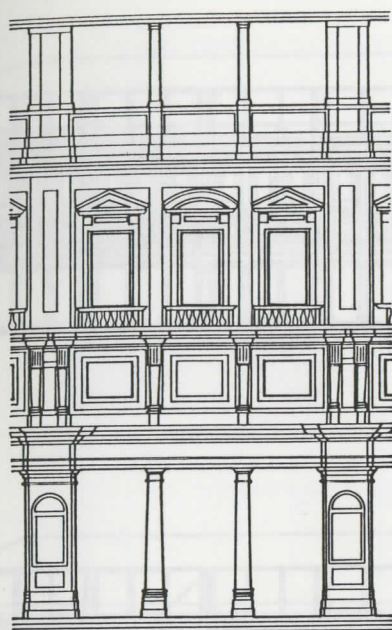
VERTICAL LAYERING

HORIZONTAL LAYERING



PROPORTIONAL SYSTEMS

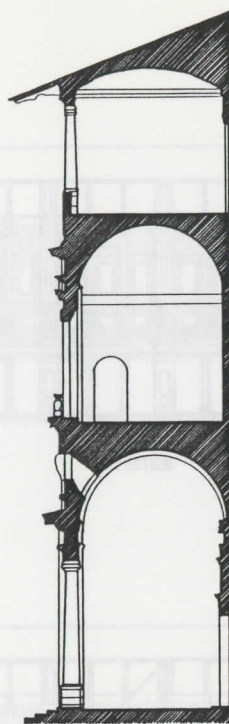




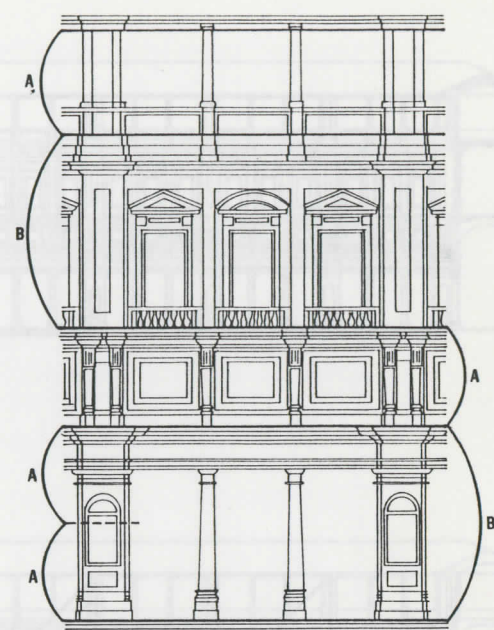
BAY ELEVATION



PLAN

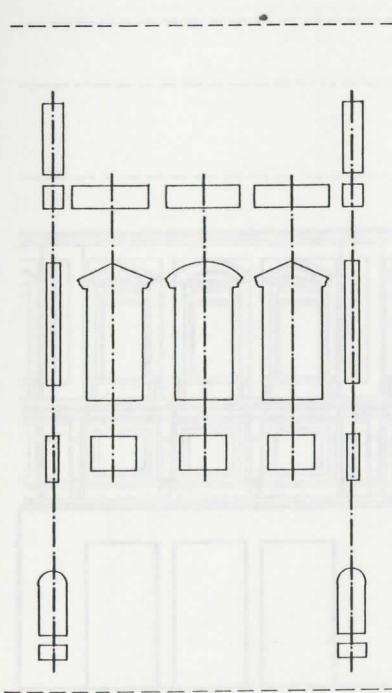


SECTION

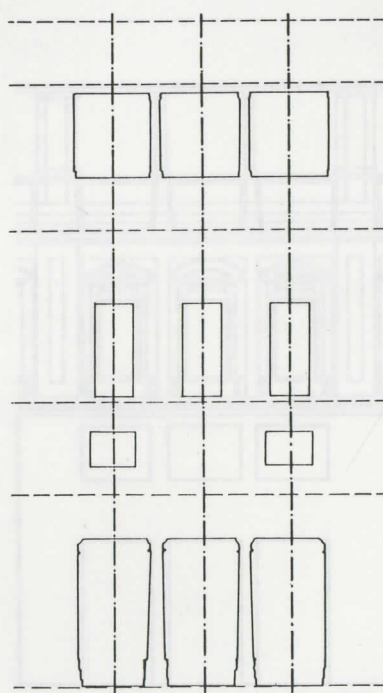


HORIZONTAL PROPORTIONING

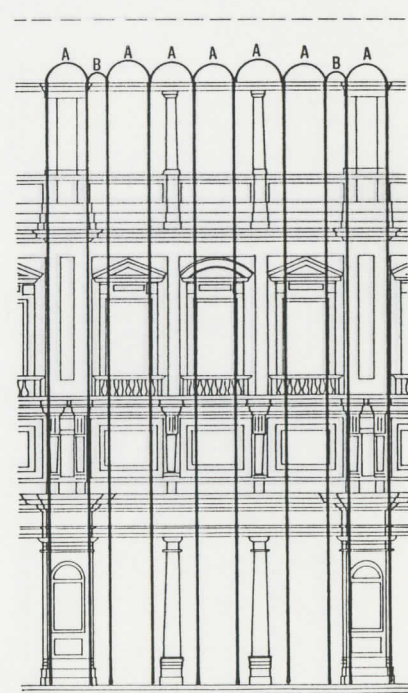
UFFIZI



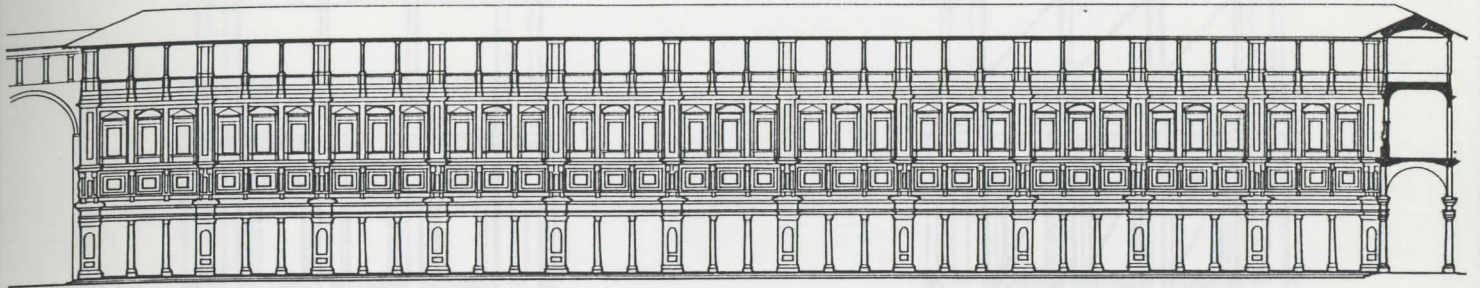
SYSTEM OF LOCAL SYMMETRIES



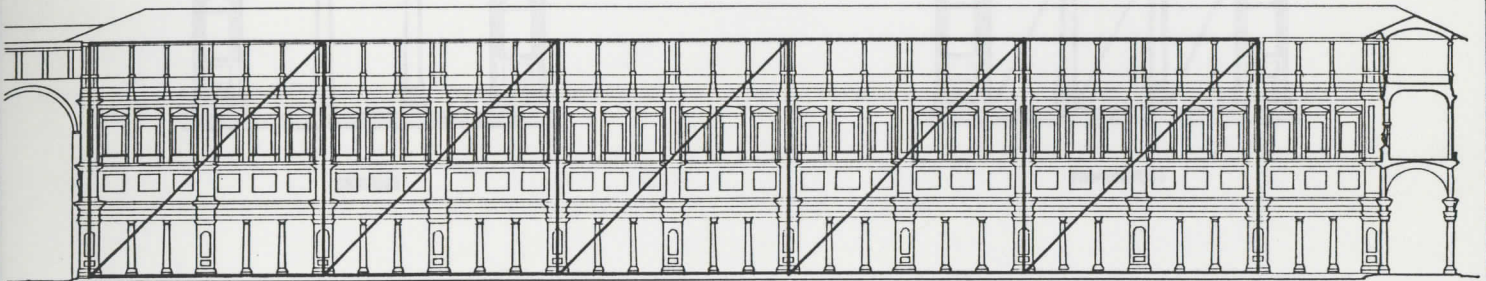
SYSTEM OF OPENINGS



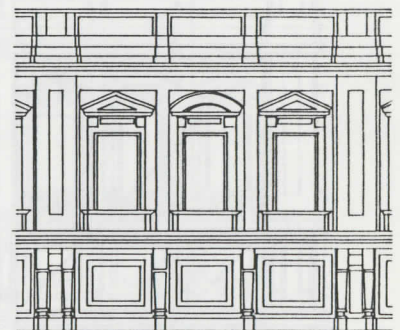
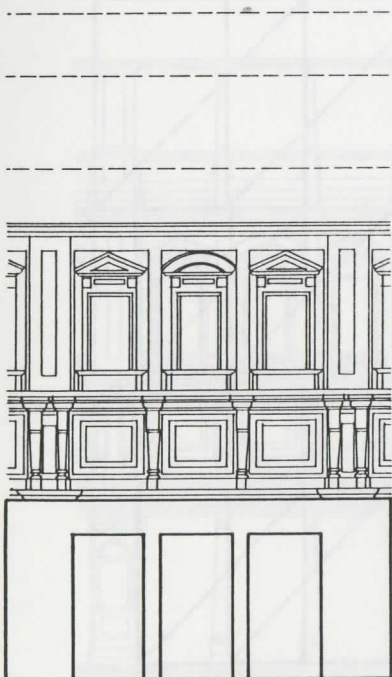
VERTICAL PROPORTIONING



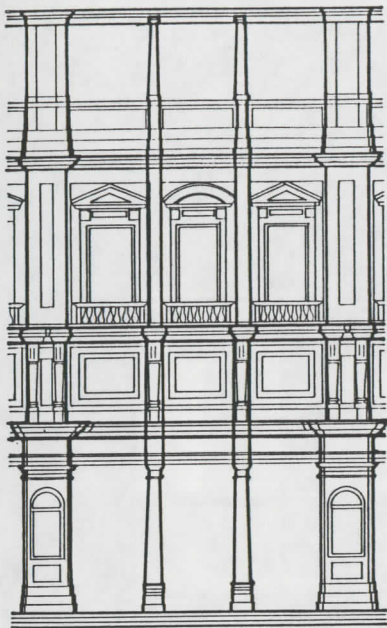
ELEVATION



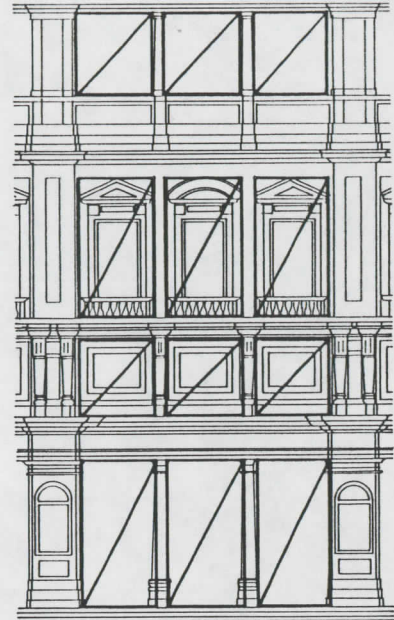
PROPORTIONS



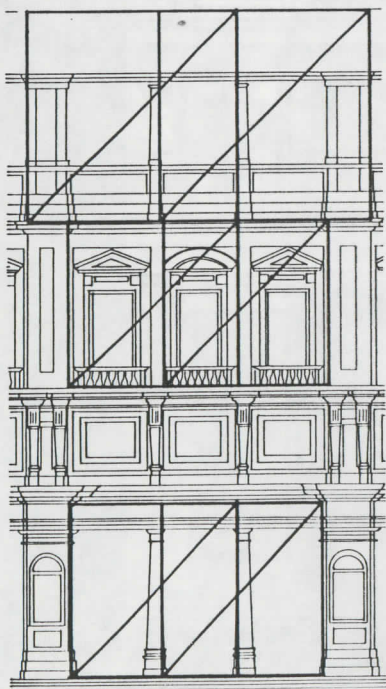
HORIZONTAL DIVISIONING



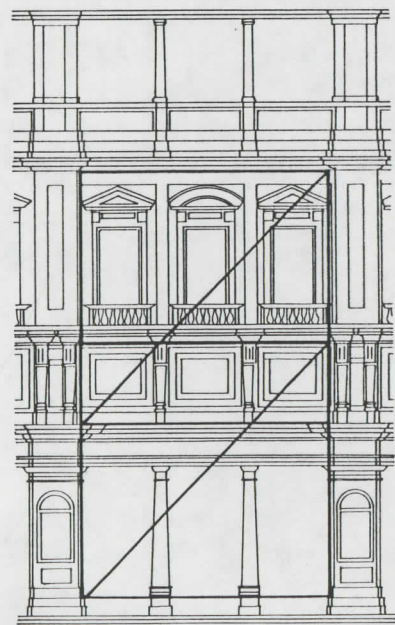
GRIDDING



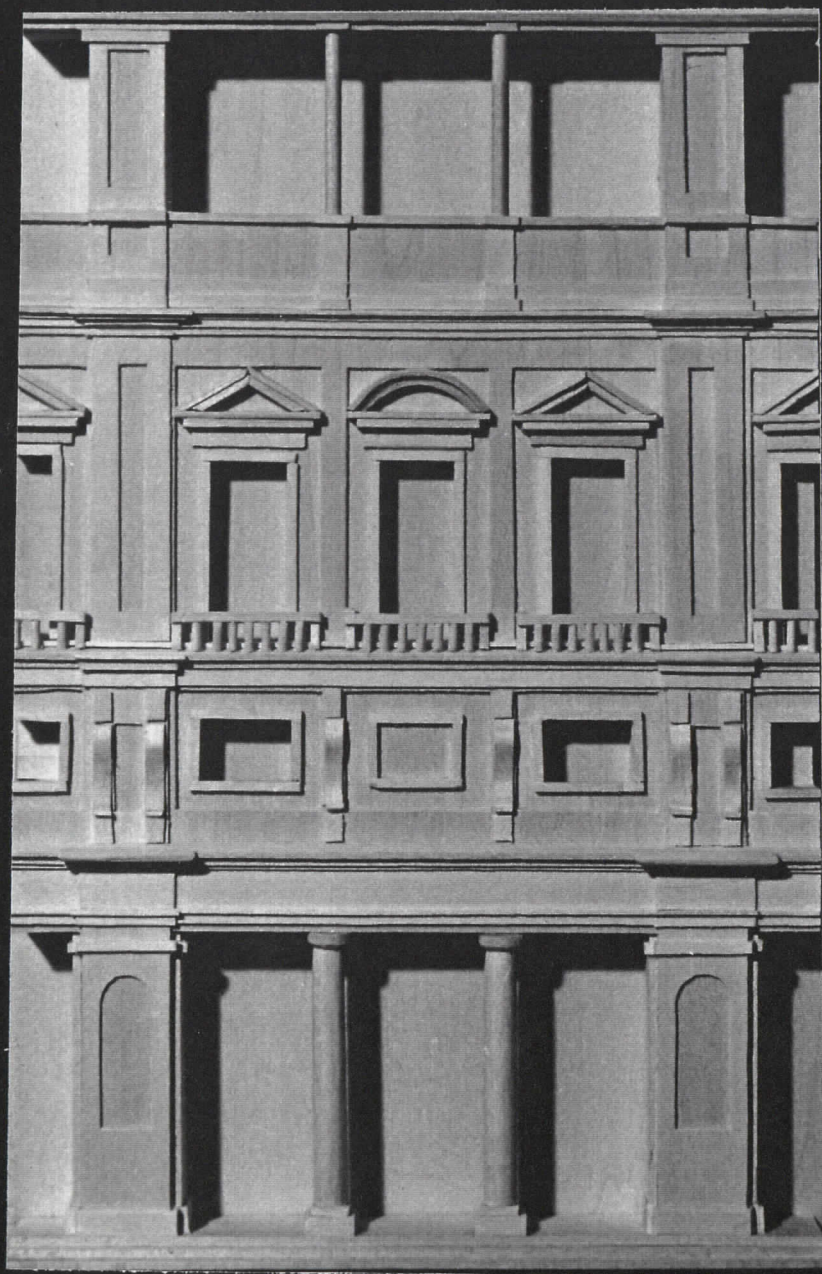
PROPORTIONS

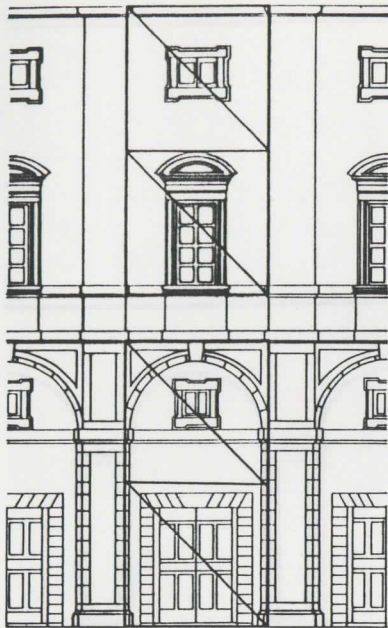


PROPORTIONS

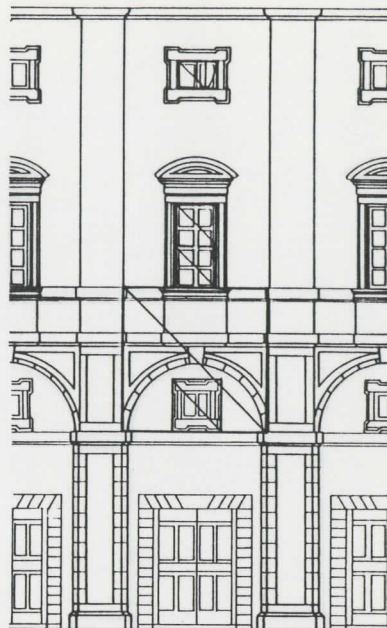


PROPORTIONS

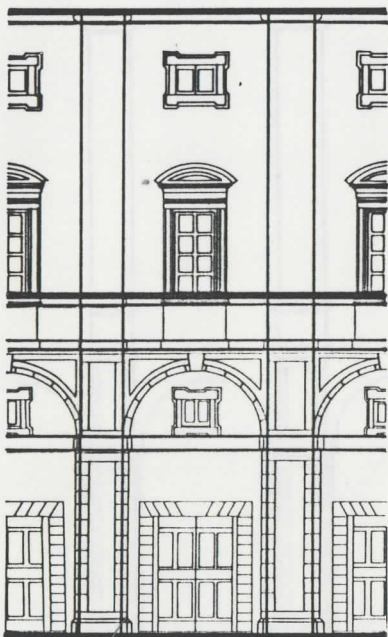




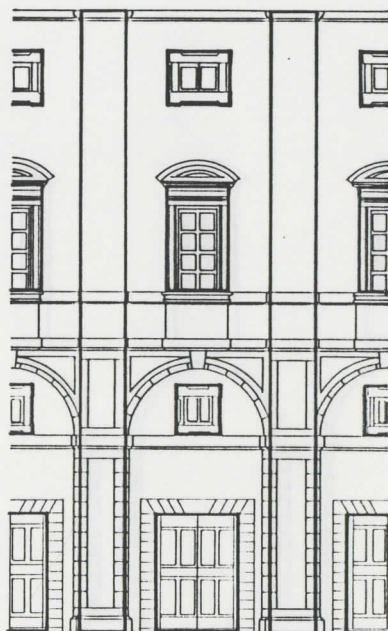
PROPORTION



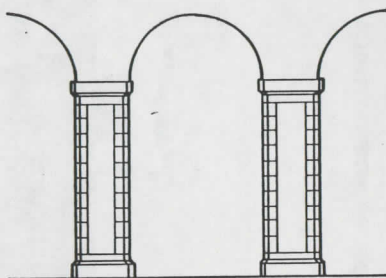
GEOMETRY



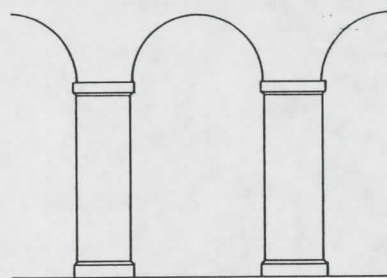
GRID



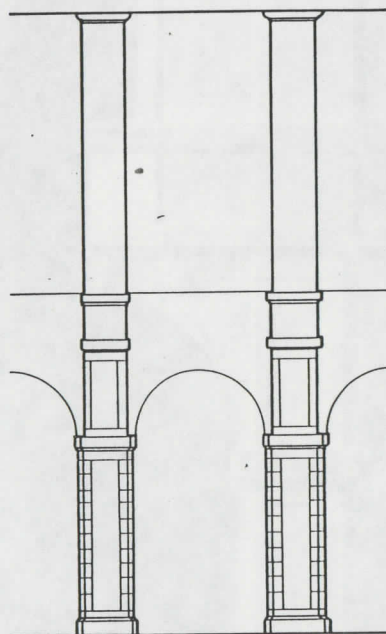
FIGURE



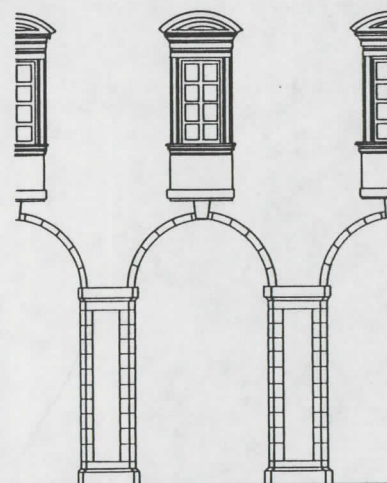
LAYERING



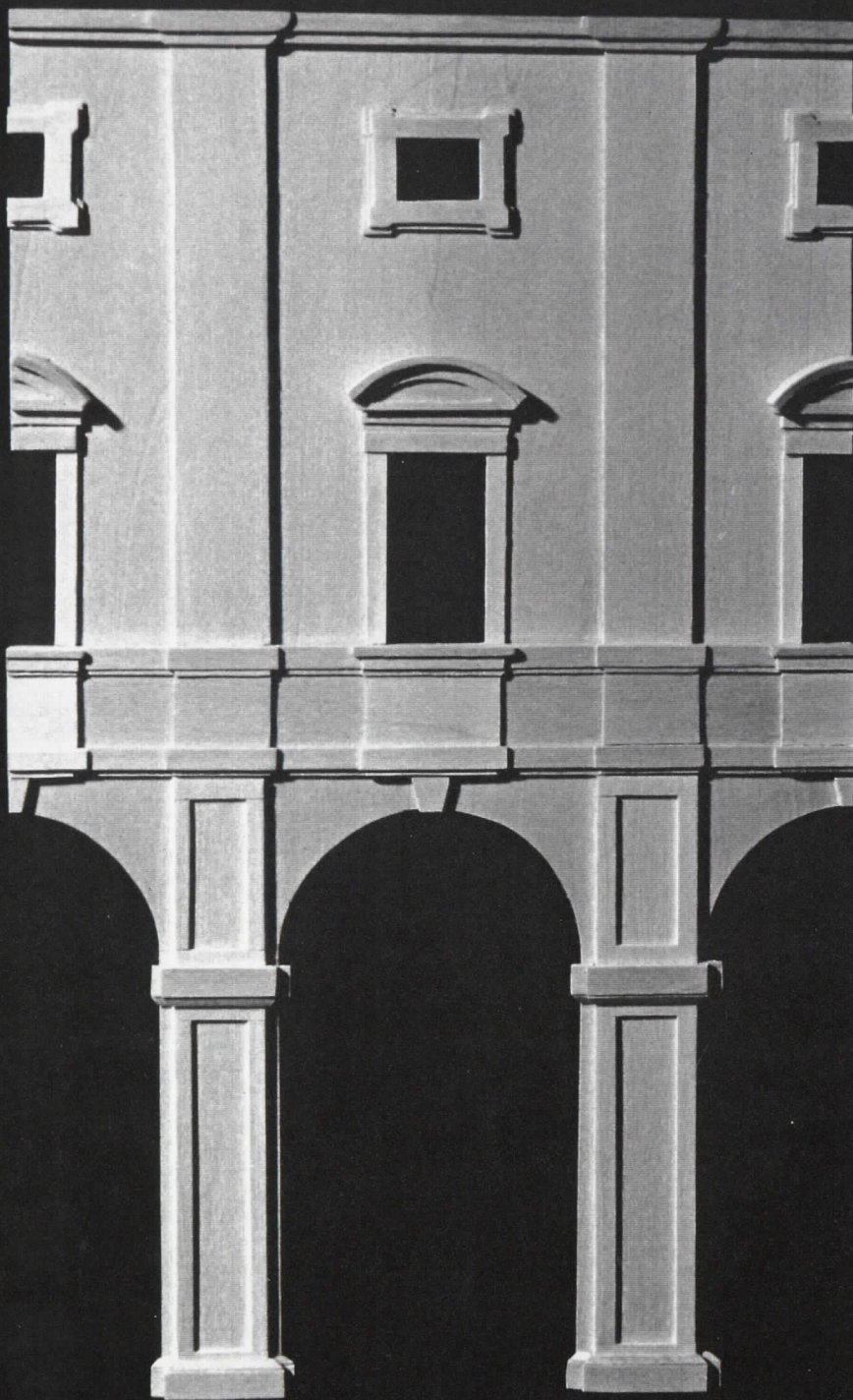
OBJECT

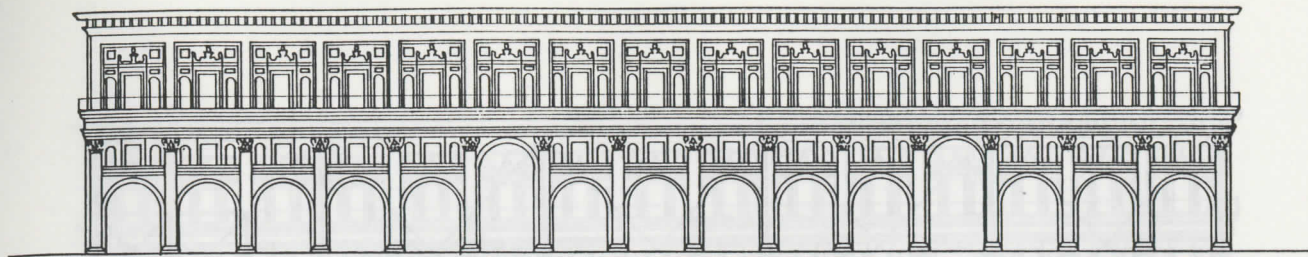


SYSTEMS

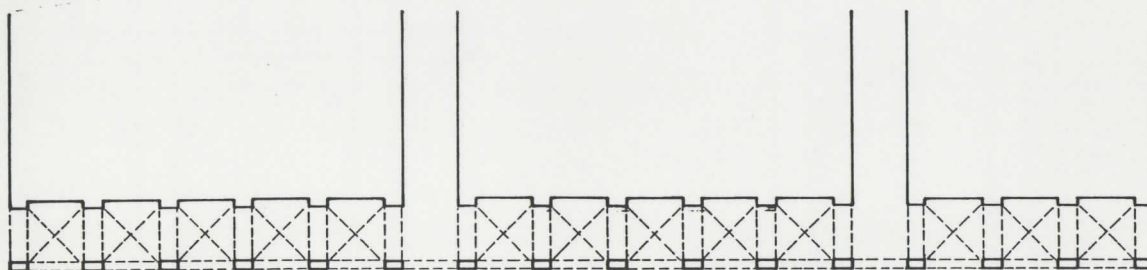


PROFILE

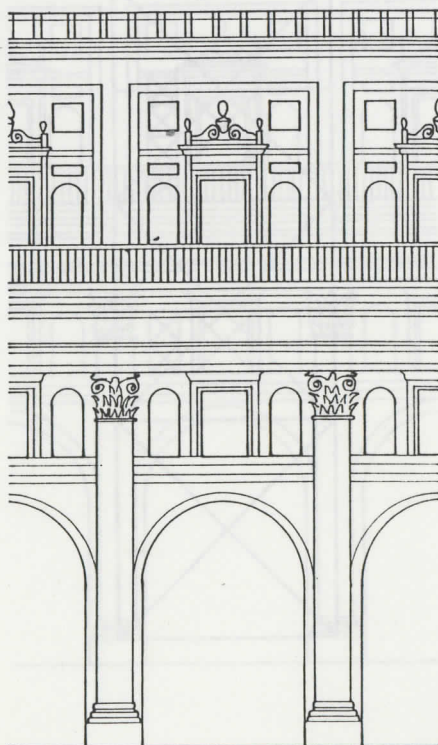




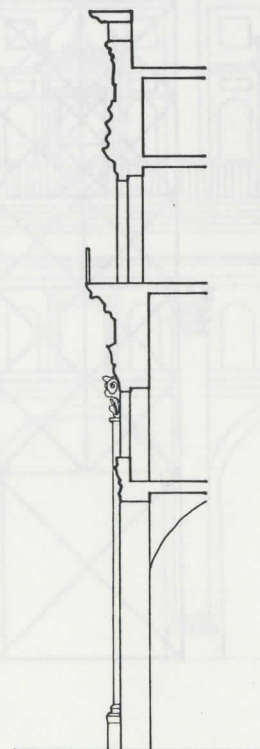
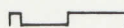
ELEVATION



PLAN



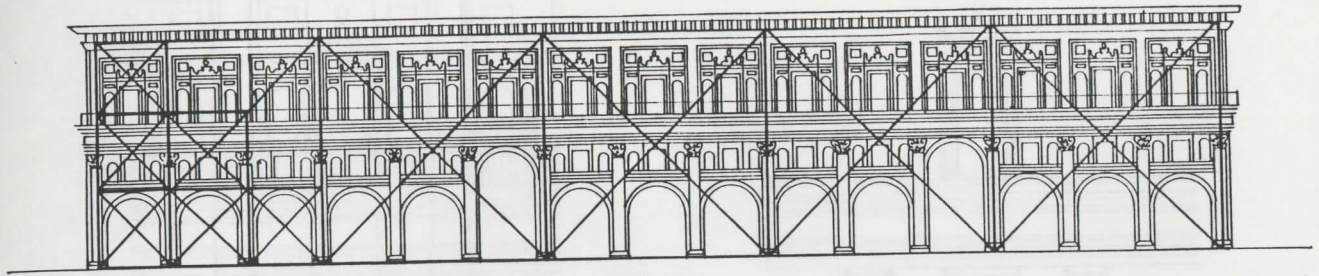
BAY



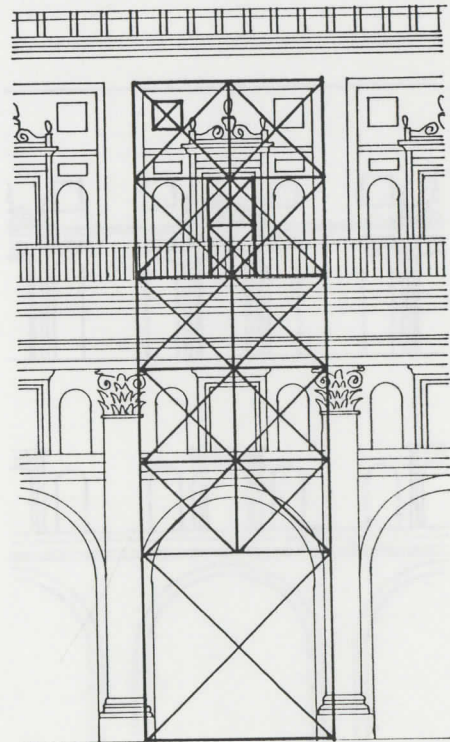
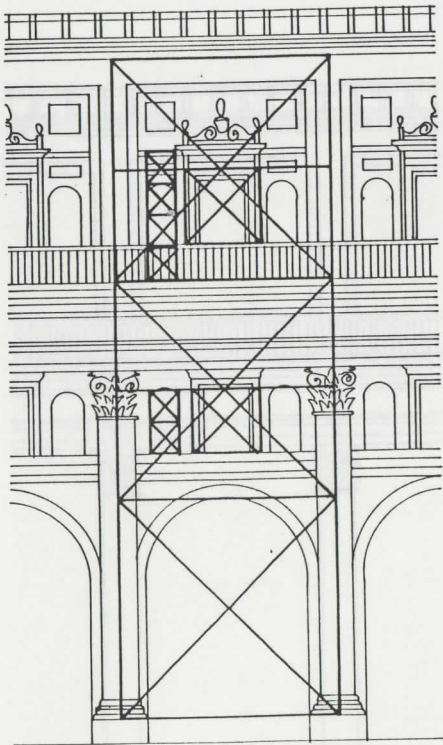
SECTION



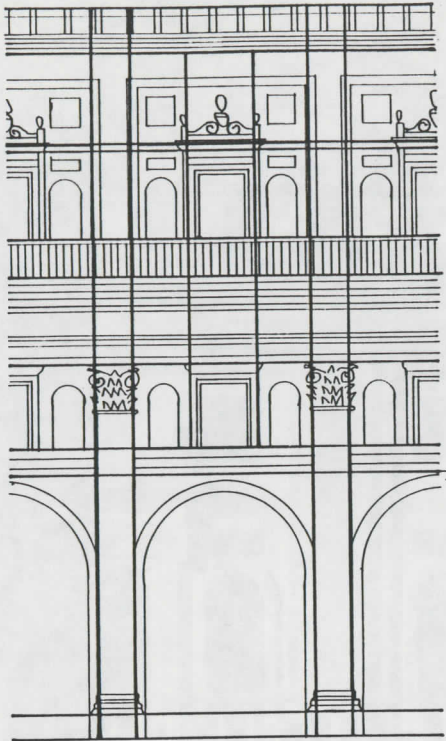
PORTICO DEI BANCHI



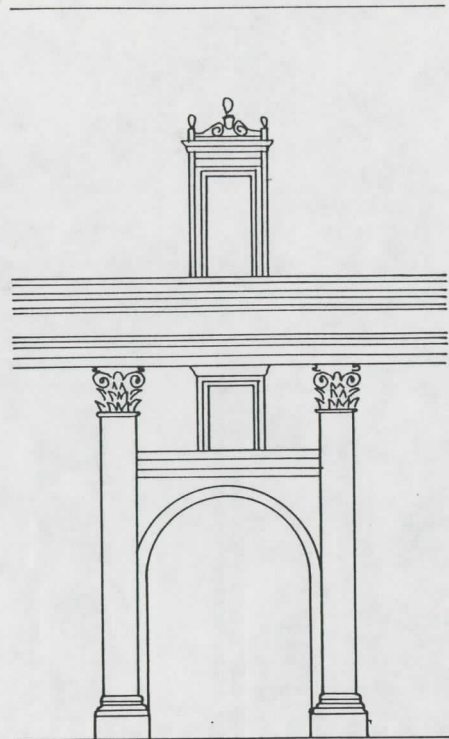
GEOMETRY



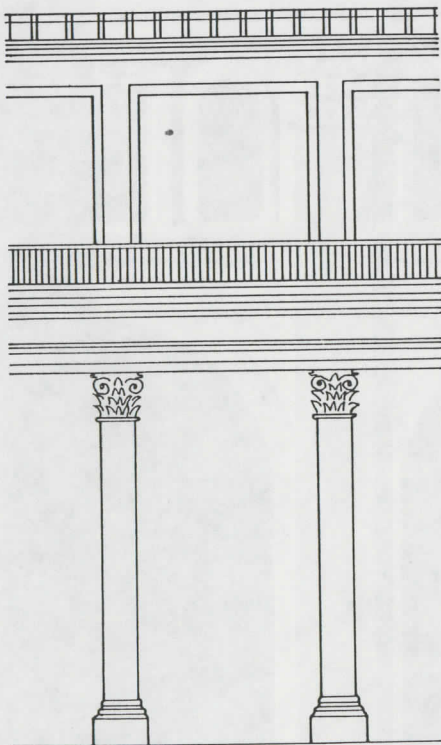
PROPORTION



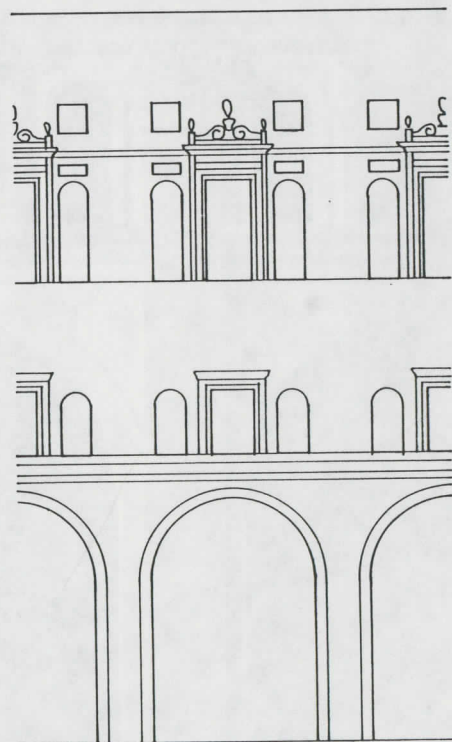
GRIDDING

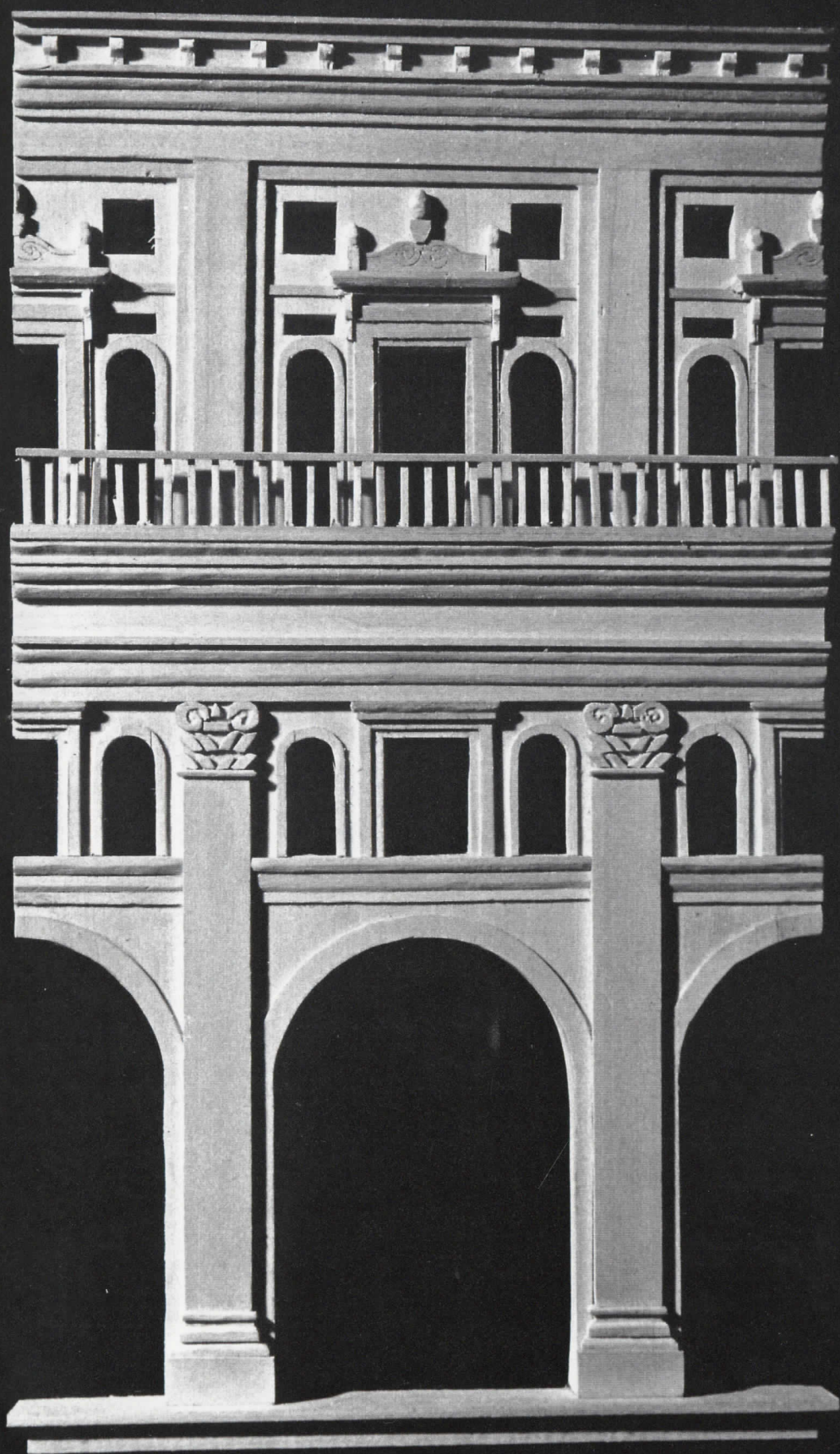


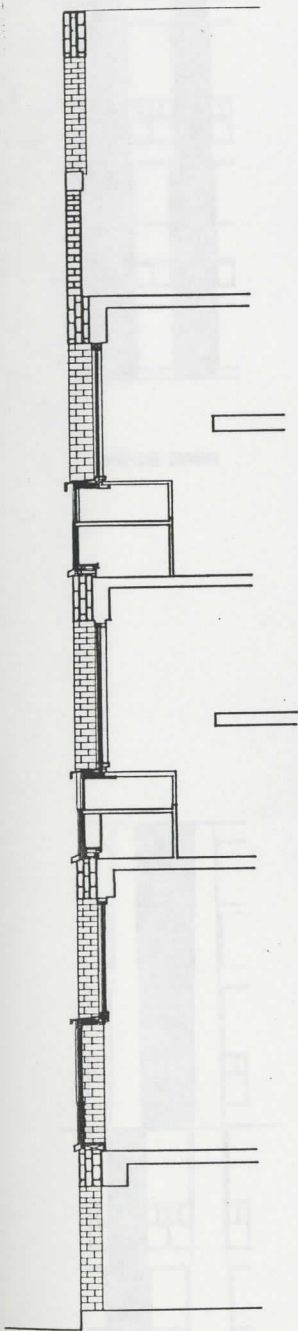
PROMINENT OBJECTS



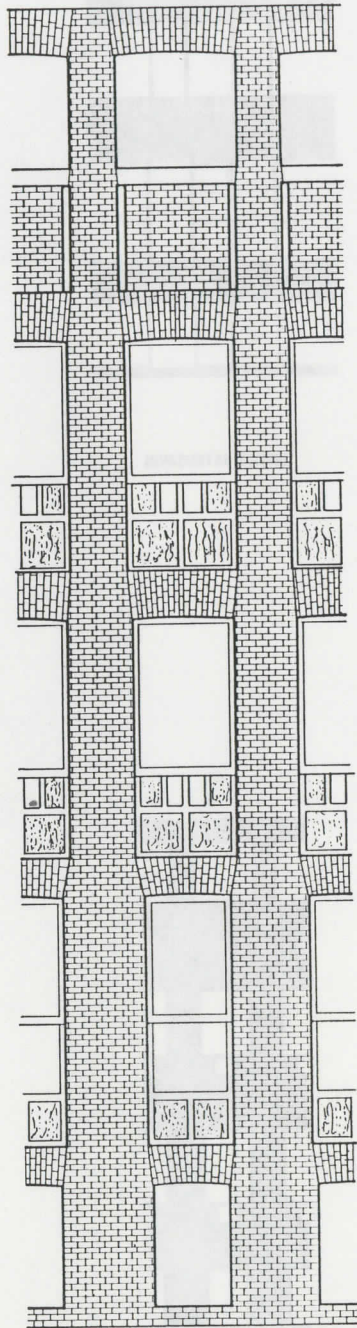
LAYERING



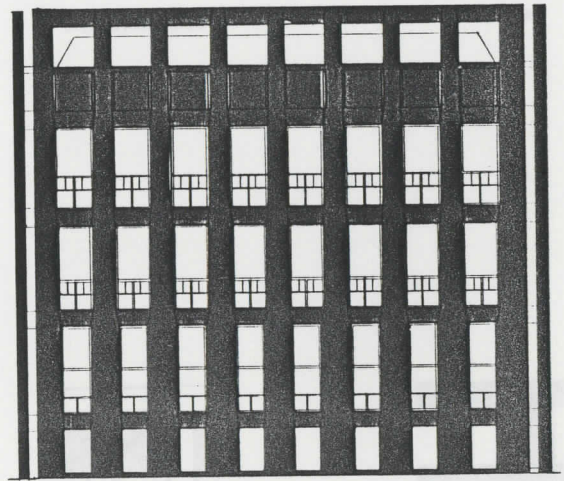




SECTION

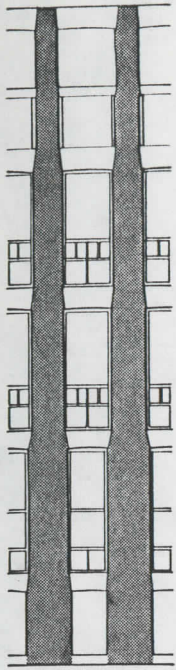


BAY

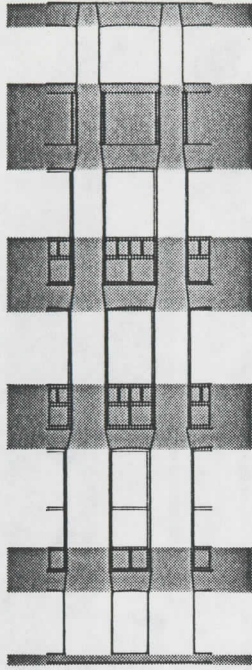


FACADE

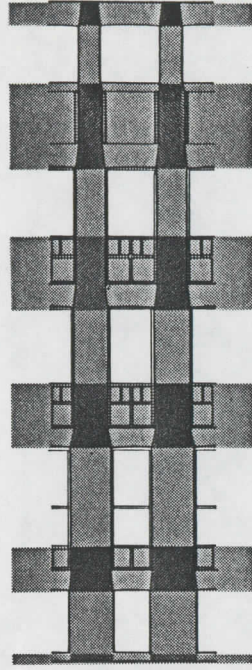
PHILLIPS EXETER LIBRARY



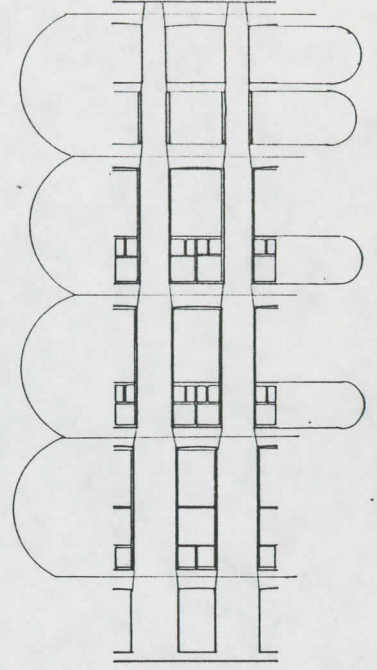
VERTICAL ZONING



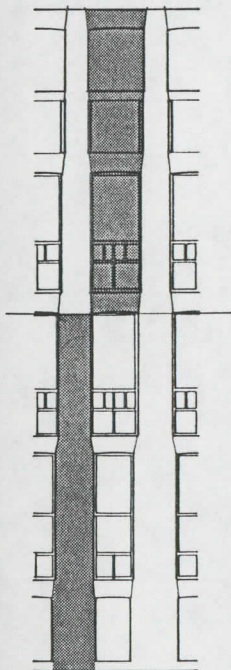
HORIZONTAL ZONING



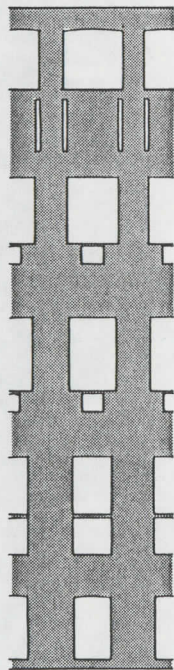
OVERLAPPING ZONES



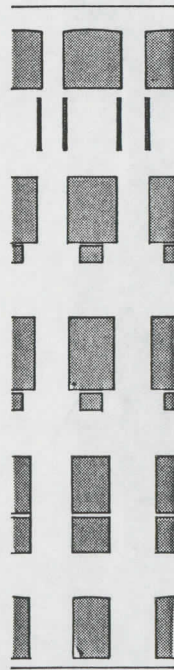
PROPORTIONS



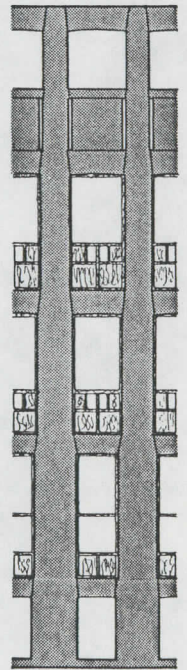
SOLID/VOID GRADATION



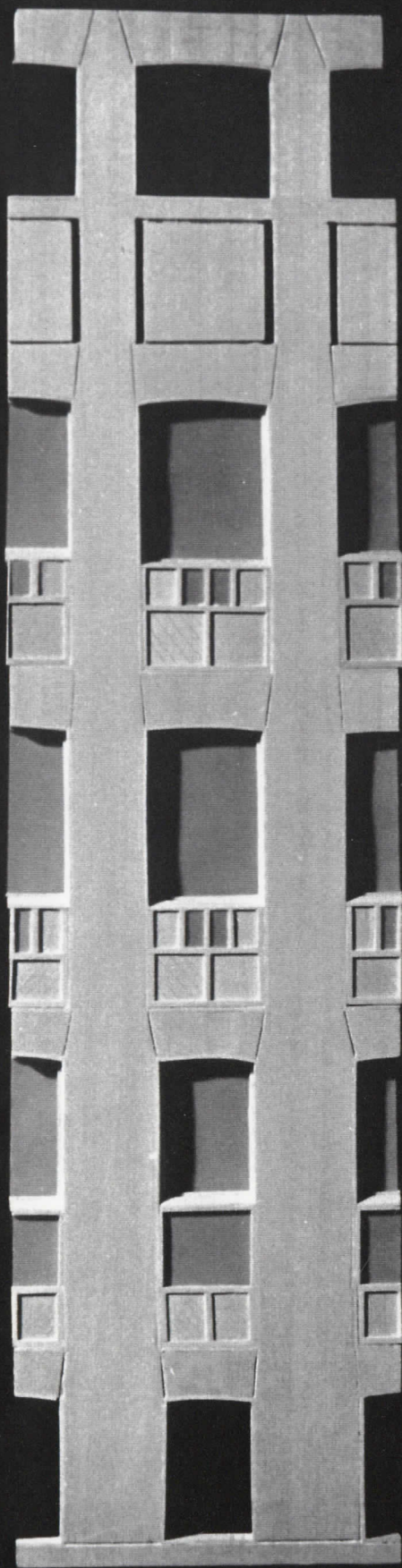
FIGURE/GROUND

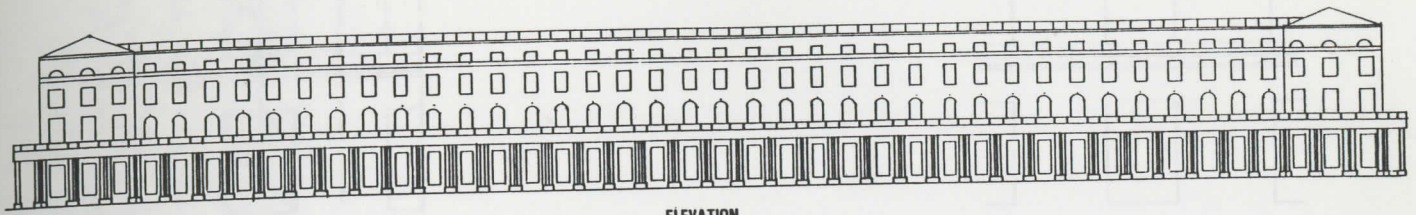


FIGURE/GROUND REVERSAL

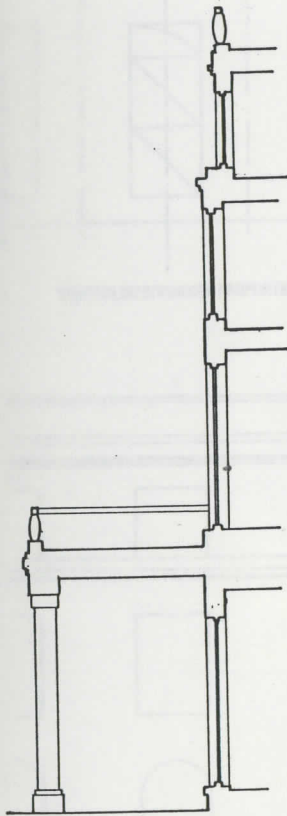


MATERIALS

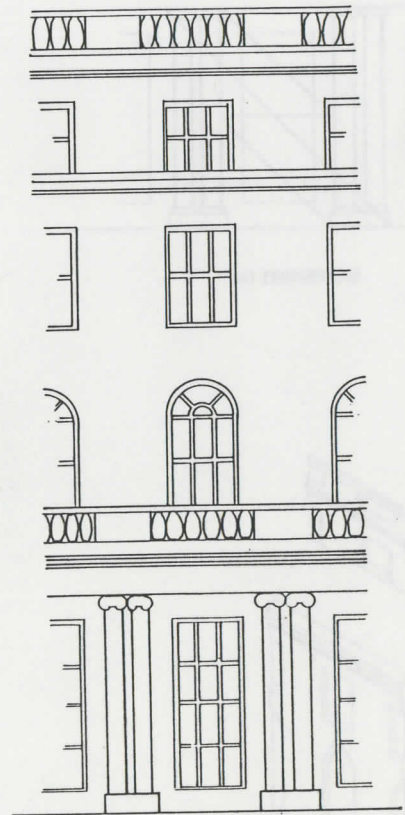




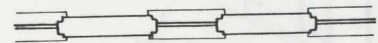
ELEVATION



SECTION

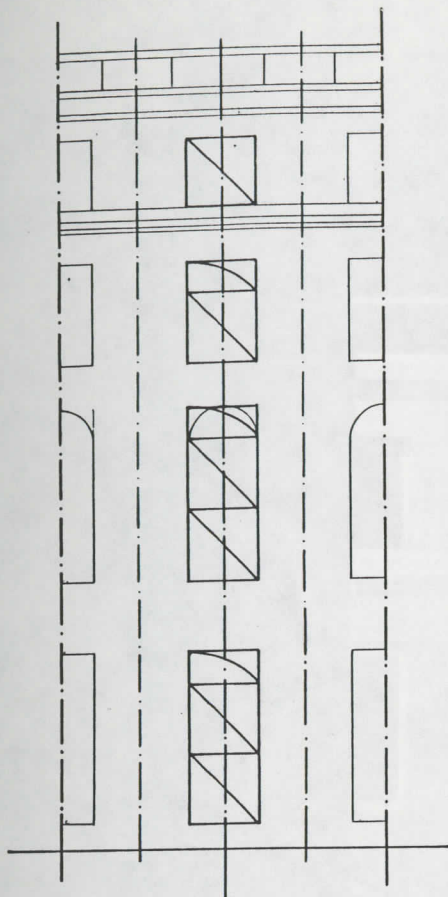


BAY

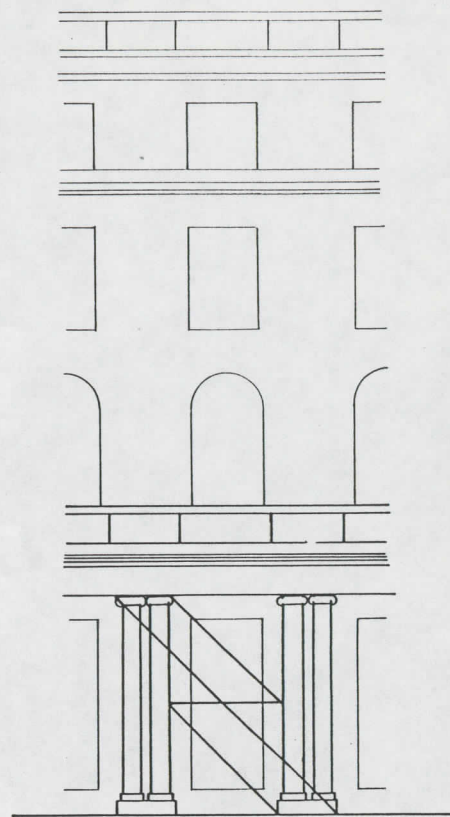


PLAN

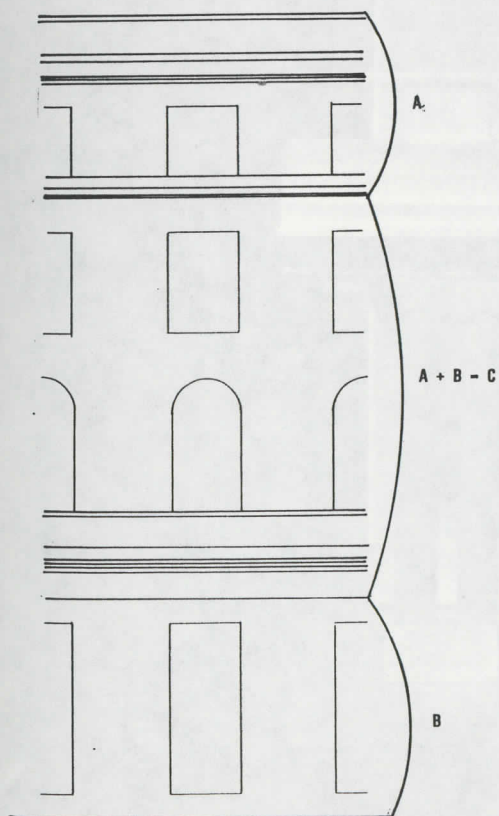
PARK CRESCENT



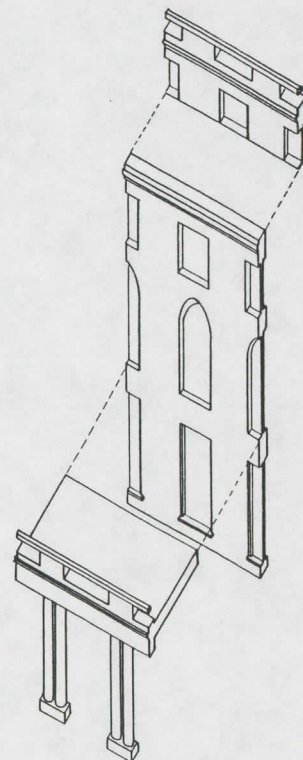
CENTERLINES/WINDOW PROPORTIONS



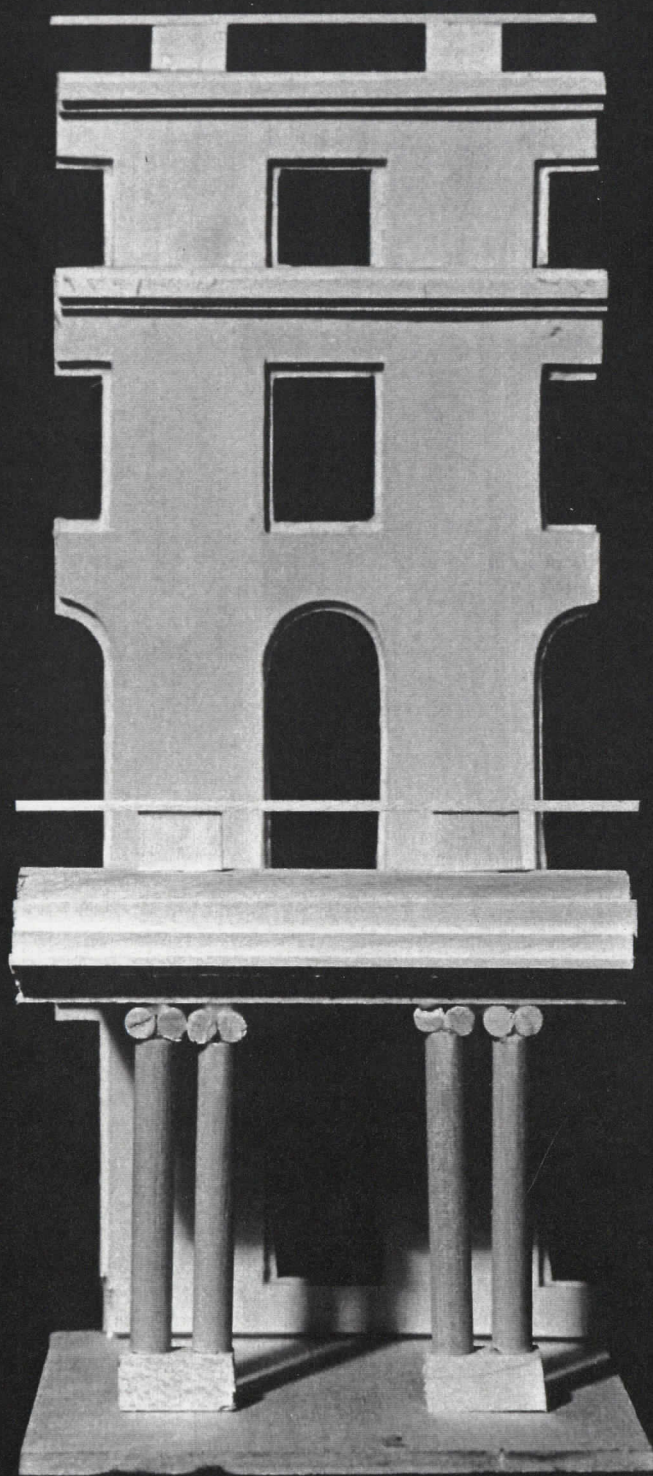
BAY PROPORTIONS

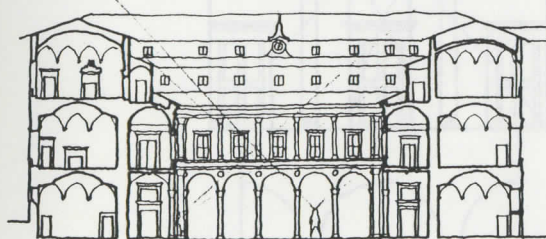
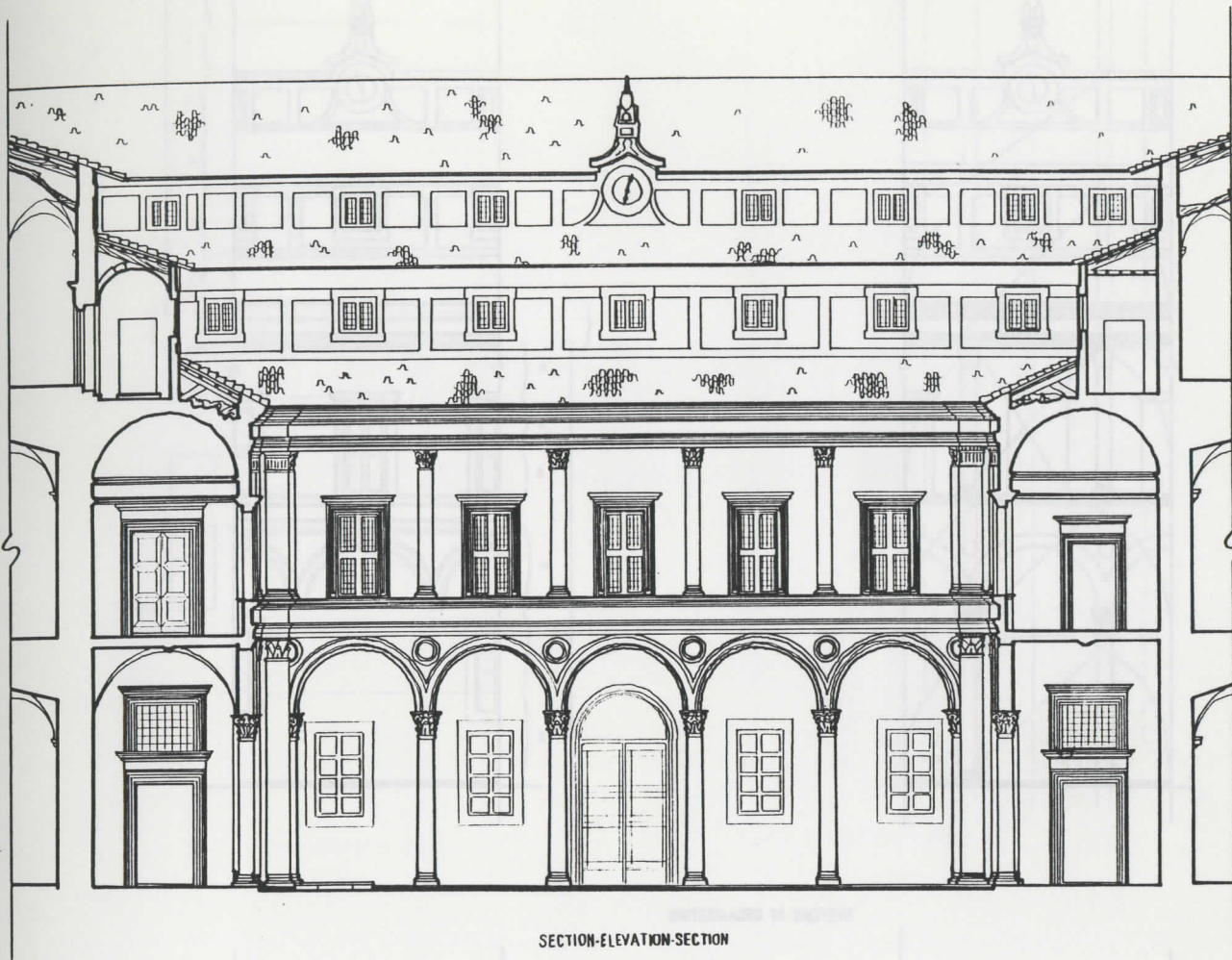


HORIZONTALS

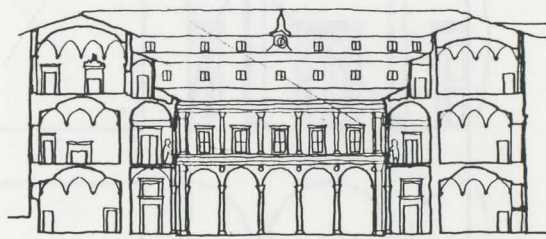


LAYERS



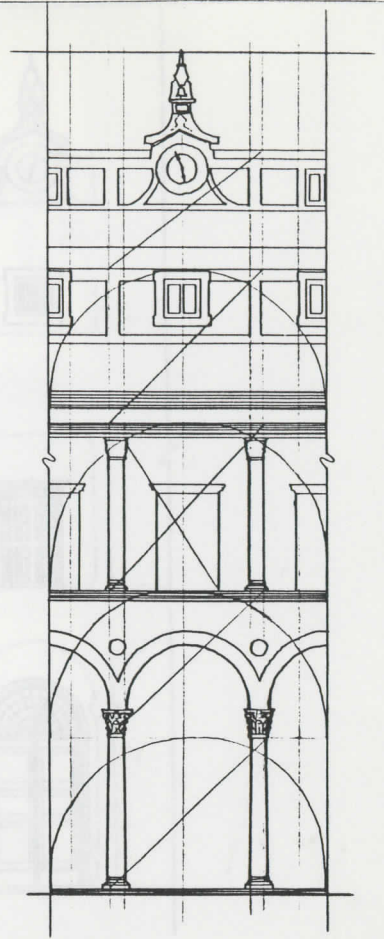
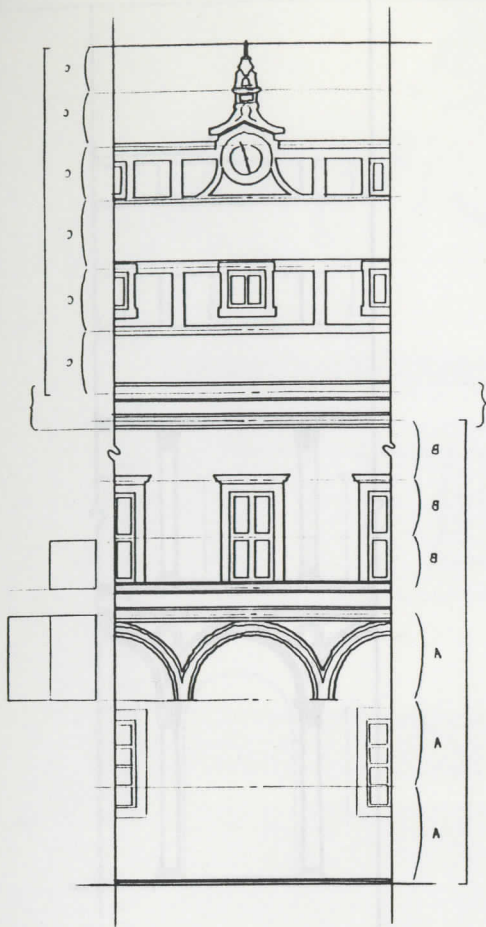


COURTYARD VIEWS

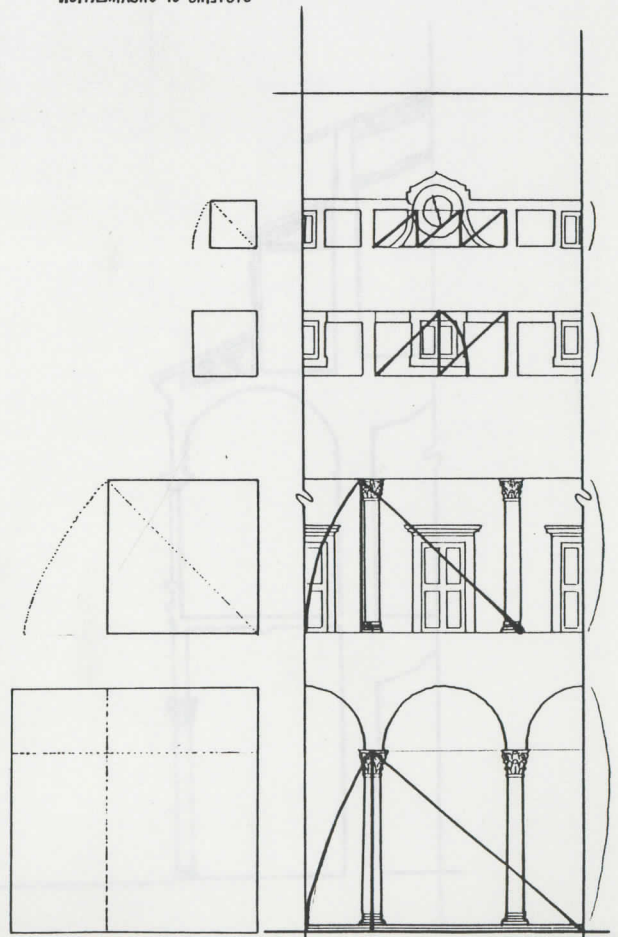
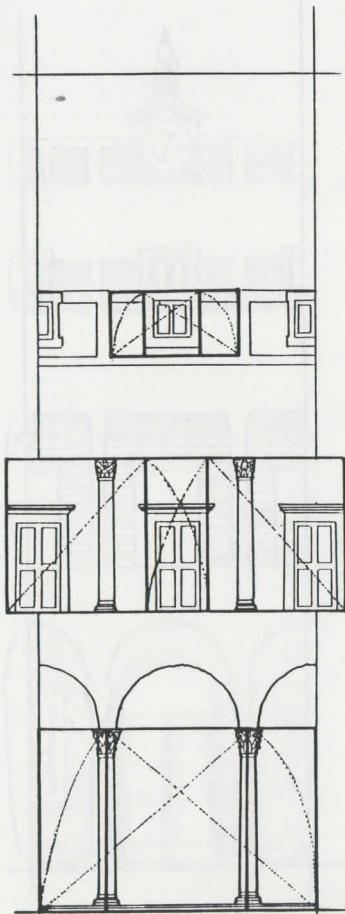


COURTYARD VIEWS

PALAZZO DUCALE, CORTILE



SYSTEMS OF ORGANIZATION



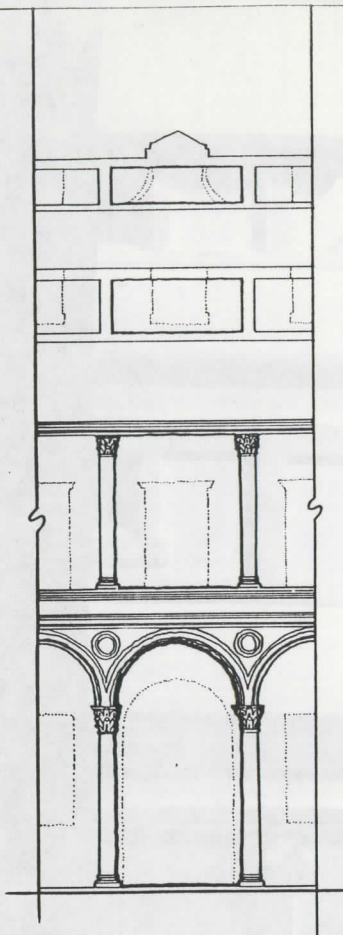


FIGURE-GROUND REVERSAL

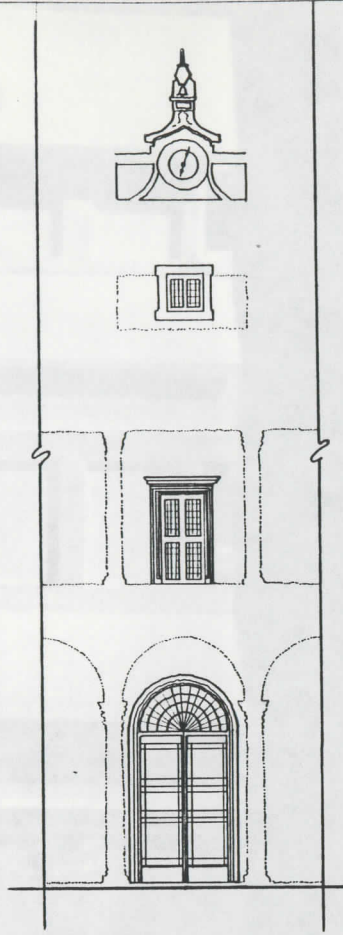
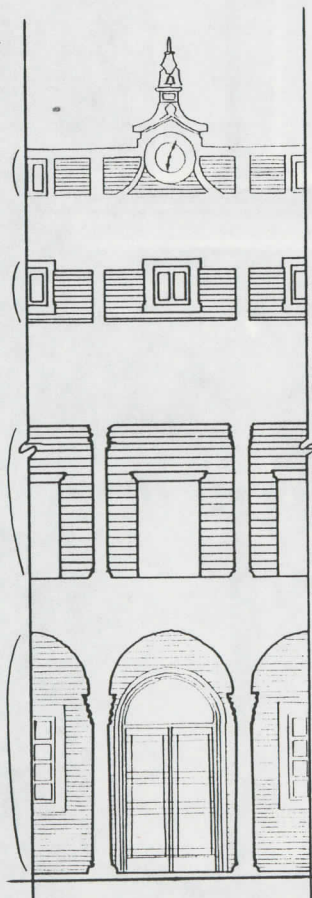
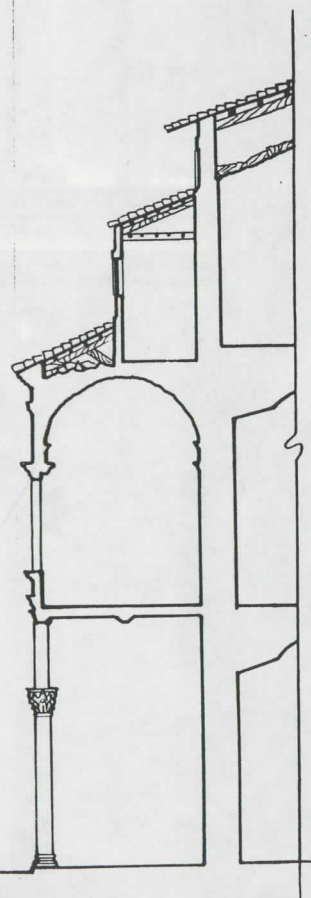


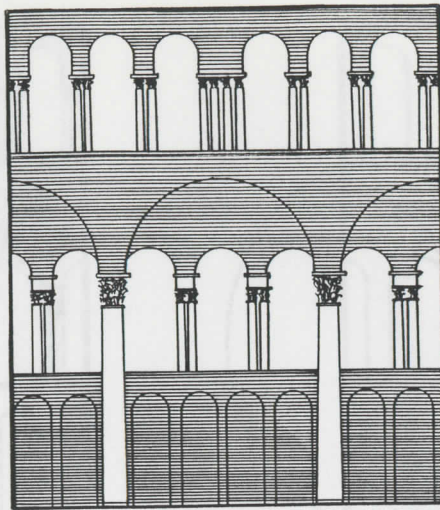
FIGURE-GROUND REVERSAL



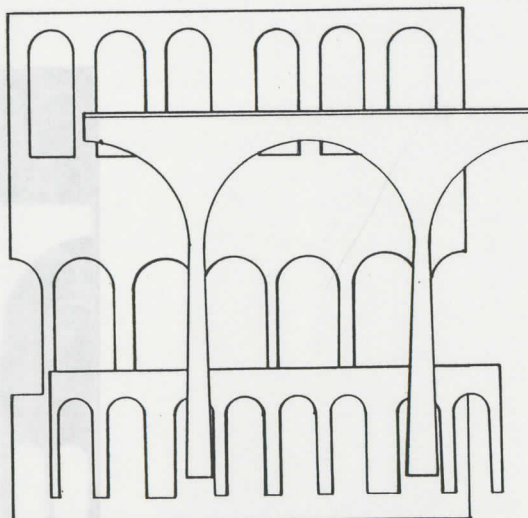
STEPPING, PER DATUM



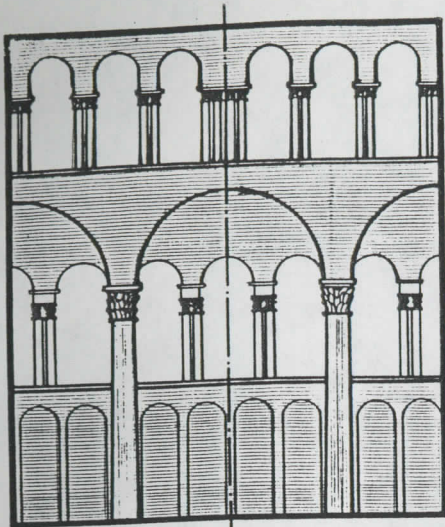




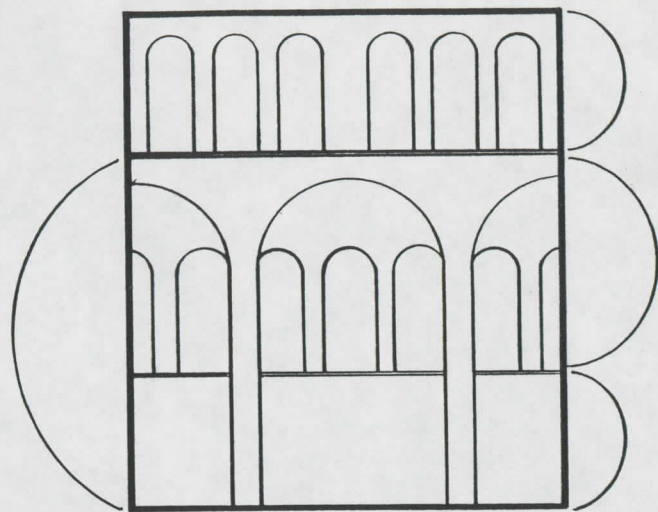
BAY



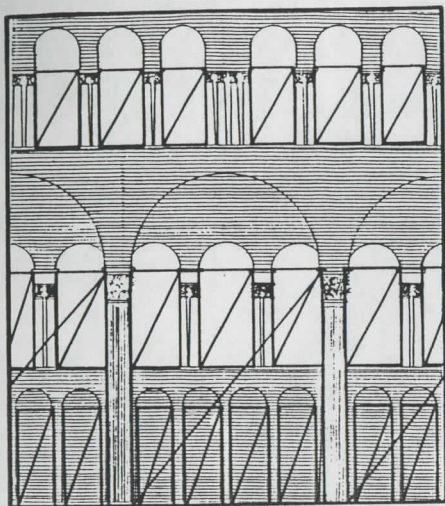
LAYERING



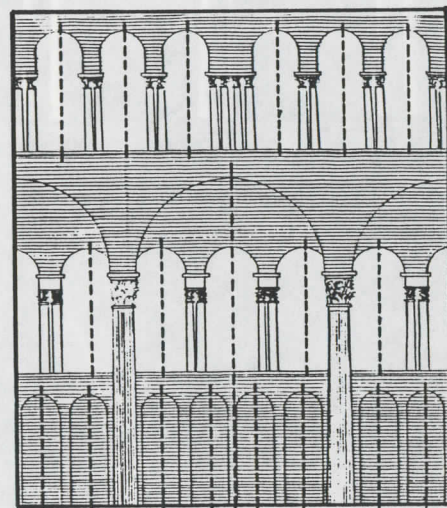
SYMMETRY



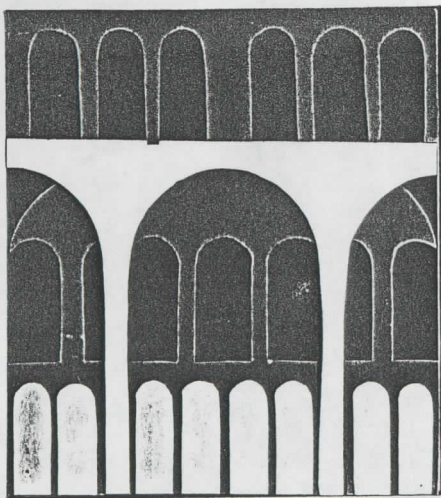
COMPOSITION



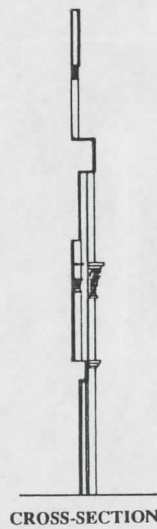
PROPORTION



RHYTHM



DEPTH



CROSS-SECTION

